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APOLLO

the Magazine of the Arts for

Connoisseurs and Collectors

LONDON

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JAMES BARRY

BY THOMAS BODKIN

PART II OF PAPER READ BEFORE THE ROYAL SOCIETY OF ARTS

This paper, which is continued from the December issue of APOLLO, is an expansion of an article which appeared in STUDIES some eighteen years ago, with much new information. Acknowledgment is due to the editor, The Rev. Father P. J. Connolly, S.J., of Dublin

IN the year 1777 Barry commenced the great work of his life, the decoration of the hall of the Society of Arts with six oil paintings on canvas, each one 11 ft. high, four of them 15 ft. 2 in. long, and the other two 42 ft. long. He volunteered to do them for nothing, provided that he was reimbursed for the cost of his materials and models and allowed to hold a public exhibition of them when completed, to which admission would be by payment. He hoped to finish the series in three years. It took him almost seven years of unrelenting toil. When he started work he had but 17s. 6d. in his pocket; and he supported life during those seven years mainly on bread, milk and apples earned by engraving and drawing for print sellers in the evenings when his daylight work was over. During each summer he came to the Society's premises at five in the morning, and remained there till nightfall. In view of the extent and success of his labours, the Society made him a gift of 250 guineas and a gold medal awarded "in testimony of his public zeal and eminent abilities."

The subject that Barry strove to expound was "Human Culture." He desired, to use his own words, "to illustrate one great maxim or moral truth, viz., the obtaining of happiness as well individual as public depends upon cultivating the human faculties." The six pictures, in their order, are: The Story of Orpheus Reclaiming Mankind from a Savage State; the Grecian Harvest Home, or Thanksgiving to Ceres and Bacchus; The Victors of Olympus; Navigation, or the Triumph of the Thames; The Distribution of Premiums by the Society of Arts; and Elysium and Tartarus, or the State of Final Retribution. They are now stored away from the danger of bombardment, but, though slightly darkened with age and the impurities of the London atmosphere, they remain in a state of preservation which shows that Barry was a master of the craft of his art. They display the most varied powers of imagination and of artistry. In places passages of surprising beauty, glowing in colour and graceful in line, are linked to passages of dull, undistinguished, mechanic labour. At times the allegory conveyed is lucid and elegant, as in the Grecian Harvest Home, which is the best of the series on all grounds; and at times, as in the Triumph of Navigation, it is extremely eccentric. Without Barry's own explanations, which are somewhat crazy, the designs could never have been fully interpreted.

In the pamphlet written and published by himself in 1783 to explain the significance of the series, "The Triumph of the Thames" was thus described:

"The practice of personifying rivers and representing them by a genius, or intelligence, adapted to their peculiar circumstances, is as ancient as the arts of poetry, painting, and sculpture. It has, therefore, been my endeavour to represent Father Thames as of a venerable,

majestic, and gracious aspect, steering himself with one hand, and holding in the other the mariner's compass. . . .

"The Thames is carried along by our great navigators, Sir Francis Drake, Sir Walter Raleigh, Sebastian Cabot, and the late Captain Cook, of amiable memory, in the character of Tritons; overhead is Mercury, or Commerce, summoning the nations together, and in the rear are Nereids carrying several articles of our manufactures and commerce of Manchester, Birmingham, etc. . . .

"As music is naturally connected with matters of joy and triumph, and that according to all necessary propriety, the retinue of the Thames could not appear without an artist in this way. I was happy to find that there was no necessity for my co-operating with those who seem inclined to disgrace our country by recurring to foreigners, whilst we can boast a native, so eminently distinguished for his musical abilities as Dr. Burney, whom I have introduced here behind Drake and Raleigh." This quaint personification of Music moved an unpoetic dowager of fashion to exclaim: "It irks me to see my good friend, Dr. Burney, paddling in a horse-pond with a bevy of naked wenches."

When the Adelphi decorations were first shown to the public Barry achieved a great triumph. Jonas Hanway, the inventor of the umbrella, insisted on paying a guinea instead of a shilling as the price of admission to view them. Lord Aldeburgh wrote a letter of extravagant praise to the painter, in which he declared: "My house and fortune are at your service till your fortune equal your abilities." This splendid offer was not accepted. Barry would be beholden to no one but himself. He had lived on Burke's bounty at Rome, but after his return to London he had borne poverty with unflinching dignity and independence.

Toward the close of his work at the Adelphi, the Government of the United States invited him to visit America in order to paint a series of pictures illustrating the chief events of Washington's career. No better evidence of his great reputation could be forthcoming; for Benjamin West and John Singleton Copley, both native-born Americans and members of the Academy, were available for the purpose, and had each given ample proof of their abilities to discharge such a commission satisfactorily. Barry refused the offer, to accept instead the office of Professor of Painting to the Academy, an appointment that eventually proved to be a most unfortunate one for him. Till the decorations were finished he had no time to prepare nor deliver the requisite lectures. Reynolds remonstrated mildly with him on the delay, and Barry replied by insults and by shaking his fist in the President's face. All pretence of friendship was over between them, and both James Northcote and John Bacon, the sculptor, have recorded that Reynolds expressed to them his positive hatred of Barry. The first



THE GRECIAN HARVEST HOME, or THANKSGIVING TO CERES AND BACCHUS. Canvas 11 ft. by 15 ft. 2 in.
Royal Society of Arts

of the lectures was at last delivered in 1784, and five others followed in quick succession. They are far more distinguished in style and matter than those of most of his successors. Indeed, with the exception of Sir Joshua's own masterly discourses and those of Sir George Clausen, R.A., they are, possibly, the best of all the lectures delivered in the Academy up to our own time. Ruskin quotes from them twice with approval in the early pages of *Modern Painters*.

Barry continued to read them at intervals until the year 1798, altering them considerably and adding to them from time to time. They proved a continuous cause of friction between himself and his colleagues of the Academy; for as he read he introduced constant caustic comments on their work. Reynolds was often shot at, and would shift his ear-trumpet at the crucial moment to avoid the appearance of having been hit. Happily, a reconciliation between them was brought about before the President died. Barry warmly championed him against Sir William Chambers, in a dispute which arose in 1790. That support, however, may have owed something to the antipathy which he seems always to have nourished against Chambers. For it is told that, when the academicians thought of appointing Chambers, their Treasurer, to be their chief representative at the President's funeral, Barry shouted: "What! The bagman! Why, you might as well put Judas Iscariot in competition with Saint Luke!" being himself at the time the Academy's

Professor of Painting. In his lecture following the President's death he spoke of him both as man and as painter in most appreciative eloquent and touching terms, and was rewarded by the gift from Sir Joshua's niece and heiress of her uncle's painting-chair, which he acknowledged in terms of the utmost gratitude as "an inestimable favour."

His relations with the Academy had for a long time been unsatisfactory. As far back as 1785 he was quarrelling with the Council about the dates of his lectures, and was at open war with Newton, their secretary. Yet he took an active part in all their business, and Farrington, who never liked him, records many occasions on which he showed sound sense and good judgment in their deliberations. In 1793 he vehemently opposed their undue subservience to their royal patron. In 1796 he urged them to apply their accumulated funds in the purchase of good pictures as examples for their students rather than in the provision of pensions for themselves. This appeal probably inspired the movement that led at last to the foundation of the National Gallery. In 1797 he proposed and carried a resolution designed to prevent the display of indifferent work by the Academy's students, and exposed the ridiculous fraud of Morley's so-called "Secret," which professed to explain the technique of the Venetian School of the XVIth century, and had deluded several of the foremost academicians. In 1798 he played a prominent part in drawing the Academy's

JAMES BARRY



COMMERCE, or THE TRIUMPH OF THE THAMES

Canvas 11 ft. by 15 ft. 2 in.

Included in this painting are portraits of DR. BURNEY, [SEBASTIAN CABOT, CAPTAIN COOK, SIR FRANCIS DRAKE and SIR WALTER RALEIGH

Royal Society of Arts

attention to the importance of their possession of Leonardo's great cartoon of "The Virgin and Saint Anne." Whitley reminds us that he is the only writer of the XVIIIth century who seems to have mentioned it at all.

But the feeling against him grew apace, and in March 1799, Wilton, the Keeper of the Academy, addressed a letter complaining of his conduct to the President and Council. A committee was appointed to look into the matter. In a dignified letter the accused asked for a copy of the charges made against him. This was refused. The committee reported to the general assembly adversely. A motion to postpone further discussion till he was given an opportunity of defending himself was defeated; and one for his expulsion was carried by a majority of four. The King sanctioned these proceedings, which had no semblance of impartiality, and drew his pen through Barry's name on the Roll of Members. Barry's only retort was to publish the relevant correspondence as an appendix to his "Letter addressed to the Dilettante Society," which had appeared two years previously, and had, no doubt, by its strictures on the Academy, done much to inflame the members against him.

From thenceforth he lived in poverty and loneliness. He sold no pictures, and supported himself precariously by the sale of rough etchings which he had executed of his paintings in the Adelphi. Sir Martin Archer

Shee, the Irish President of the Royal Academy, has described the squalor of his living-room, where he still continued to plan and paint a series of huge works illustrating theology. Only one of these, Pandora, or The Heathen Eve, was carried to completion. He had exhibited a drawing for it in the Academy's exhibition of 1775, and had worked on it intermittently for over thirty years. It measures 10 ft. by 18 ft. Bought at the sale of his effects on April 10th, 1807, for £241 10s., it was unclaimed and again put up at Christies in 1846 and sold to a dealer for eleven and a half guineas. The Manchester Institution bought it in 1856, and it was taken over by the Corporation of Manchester in 1882. During many years it was assumed to have been lost; but lately it has been disinterred, carefully cleaned, and re-hung; and its great qualities must cause many who now see it to wish for a sight of some of Barry's other works, the whereabouts of which remain unknown.

Apart from those already mentioned, the Royal Dublin Society is fortunate in possessing a masterly picture illustrating a scene from Shakespeare's *Cymbeline*. A portrait in oils of himself, another of an old harper, and a pen-and-wash drawing entitled "Prometheus" may be found in the National Gallery of Ireland. A portrait of himself as a young man, done at Rome, showing him in the act of painting two friends, is in the National

APOLLO



PANDORA, or THE HEATHEN EVE

Canvas 10 ft. by 18 ft.

Corporation of Manchester

"This subject, taken from Hesiod's Works and Days, Book I, represents Pandora, by Jupiter's command, brought into the assembly of deities on Mount Olympus, where she is attired by Venus and the Graces and is instructed in the domestic duties of a wife by Minerva. Apollo is singing the hymeneal and Mercury putting on his Talaria to carry her down to Epimetheus her husband"

Portrait Gallery. Another is in the possession of the Royal Society of Arts. W. B. Yeats owned yet another, showing him as a middle-aged man. The "Education of Achilles," which he showed at the Academy's exhibition in 1772, is in a private collection in England, and was illustrated in the issue of the *Burlington Magazine* for November 1909. A small variant of the "Cymbeline" and a version of his most popular picture, which he seemingly often repeated, "Venus Arising from the Sea," are in an Irish private collection. Two drawings are in the Soane Museum, and eighteen in the Print Room of the British Museum. The "Medea," the "Jupiter and Juno," the "Mercury Inventing the Lyre," the "Death of Adonis," "Ulysses Escaping from the Cave of Polyphemus," and the "Death of General Wolfe," all of which excited lively interest at the time of their exhibition by the Royal Academy, can no longer be traced.

Engravings of some of these lost pictures, done by such well-known men as Valentine Green, John Raphael Smith, and Rosapina, show several of them to have been notably good in composition and drawing. Barry etched and aquatinted many plates after his own work, but they were hurriedly done for a livelihood, and are coarse and rough in execution. He is also supposed to have experimented in lithography, but no specimen of his work in that medium is known. He scraped at least one mezzotint, a portrait of himself, towards the end of his days. Prints from this plate are rare, but an excellent proof is to be seen in the National Gallery of Ireland.

By his break with the Academy, Barry was removed

from most opportunities of fruitless controversy, and hopes were fairly entertained by those who believed in his genius that he might yet produce work of supreme merit. He was not old for an artist. They are a long-lived race. He existed in a fashion of poverty-stricken discomfort, but he had inured himself to every form of hardship, and his frame at sixty-five was tough, and his constitution hardy. Some of his friends, to secure that worldly cares should not press too heavily upon him, combined to buy him an annuity; and in return for a premium of one thousand pounds Sir Robert Peel contracted to pay him one hundred and twenty pounds a year for life. The Earl of Buchan promised to add ten pounds annually to this sum.

He never received even the first instalment. Early in 1806 he was seized in the street by an attack of pleuritic fever. He was carried to his house; but mischievous boys had plugged the keyhole of the door with pebbles, and an entry could not be effected. The night was bitter, and, shivering with disease, he was then brought to the home of his friend, Bonomi, the architect. He desired to be left alone, and bolted his door. For forty hours he refused medical aid. It came too late. He tottered out to see a doctor, who sent him back to his bed. But he lingered a few days longer, and conversed cheerily with those who came to see him, showing neither dread nor desire of death. On February 22nd he died in peace and tranquillity, fortified by the rites of the Catholic religion, which he always professed and practised. His friends refrained from reporting his death for a couple of days so that they might have time to take possession of

JAMES BARRY



VENUS ARISING FROM THE SEA Canvas 11 ft. by 15 ft. 2 in.
In an Irish Private Collection

"Barry's Homeric Venus standing stark naked in front and dragging herself up to Heaven by a pyramid of her own red hair"—WALPOLE

his ruinous house in Castle Street, and safeguard the works of art that it contained.

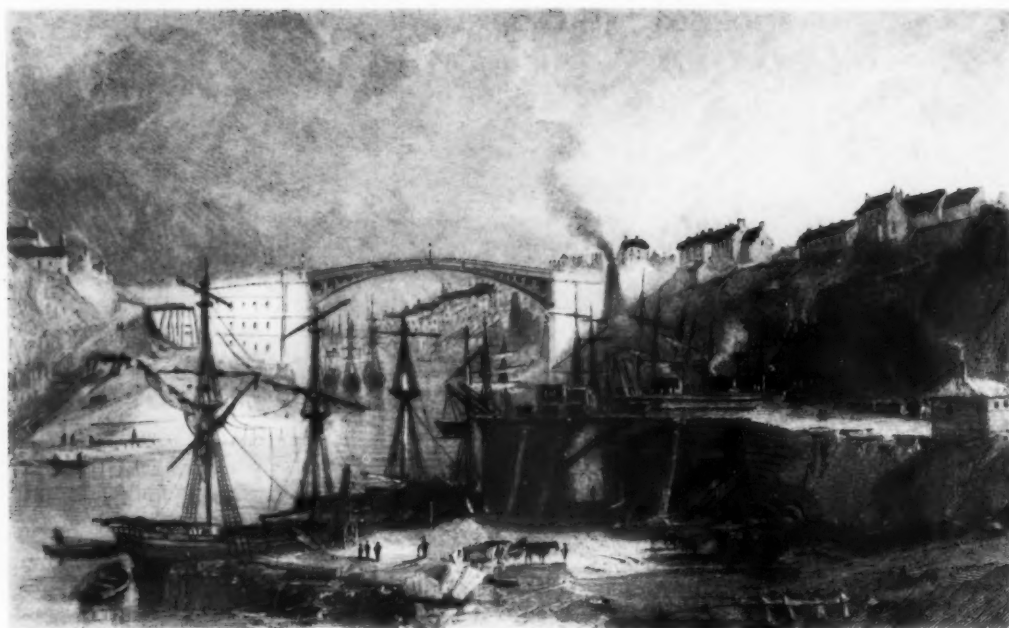
The Academy remained aloof from his obsequies. But the Society of Arts permitted his remains to lie in state on their premises, from whence they were borne, followed by seventeen mourning coaches, to St. Paul's, where he was buried in the crypt in close proximity to the tombs of Sir Joshua Reynolds and Sir Christopher Wren, to be joined later by Turner.

All his writings were collected by his friend, Dr. Fryer, who had attended him in his last illness, and published with a memoir and some wretched outline illustrations in two quarto volumes in 1812. Most of them hold little interest for modern tastes, though Barry was

an acute and learned critic of art. His famous answer to the Abbé Wincklemann, entitled "An Enquiry into the Real or Imaginary Obstacles to the Arts in England," is an excellent piece of polemics packed with outlandish learning.

As a man, Barry, with all his faults, must have been a great figure. In the days of his isolation and poverty Burke would go down alone to his wretched dwelling for the pleasure of talk with him. J. T. Smith gives a graphic description of Burke frying a steak for supper while Barry, the host, went out to fetch two tankards of porter. Burke often declared that he had never spent a happier evening in his life. A more impartial tribute to Barry's

(Continued on page 27)



SUNDERLAND, COUNTY OF DURHAM

A FAMOUS BRIDGE IN POTTERY AND GLASS

BY JOHN PHILLIMORE PART I

(More correctly named Wearmouth Bridge; Sunderland Bridge proper is at Croxdale, 14 miles away)

SUNDERLAND BRIDGE, a famous engineering achievement of 1796, which called forth commemorative pottery, glass, prints, notepaper, and even a lottery medal, of which there are at least two dies, is a source of considerable joy to some collectors, but one which has until fairly recently been strangely neglected or untapped. This is the more surprising because of the width of interests involved, and the attractiveness of many of the pieces.

For example, in addition to meriting the attention of glass and pottery collectors as a whole, there are fields for those who prize lustre pottery. Again, the engineering side is well represented in this bridge, which was the second iron structure of its kind in the world, and one which was considered contemporaneously the greatest bridge-building achievement of all time. Then, too, collectors of the earliest railway items, of which there are a large number in this country, on the Continent, and in America, can find a connection close enough to fan the fire of acquisition. The reason for this is that the Hetton Colliery Railway, on which George Stephenson's early locomotives were used and are illustrated at work on the line in prints of 1822, ran to the coal staiths adjoining Sunderland Bridge, which is shown in some of the rare illustrations of the railway. Those who go in for sailing ships—naval and merchant—will often find excellent views on this bridge pottery. In short, there is a wealth

of interest and of minutiae for the collector of Sunderland Bridge pieces, whether lustre ware, in the form of jugs, basins, mugs and plaques, engraved glass of varying types, prints, or even medals. That the bridge was widely recognized as a masterpiece and was one on which regard was sustained—illustrating its greatness—may readily be gauged by the number and diversity of the commemorative items produced, and from the evidence that jugs and so forth bearing the view of the Sunderland Bridge were manufactured at least as late as the Crimean War, nearly sixty years after the opening. Fine bridges have always touched the imagination, even of those whose minds are wholly devoid of any technical quality, by impressions imparted of strength, of beauty in symmetry of line, of loftiness, of triumph of man over Nature, and of pioneer endeavour. They have blazed the trail and to a purpose which appeals to mankind. A bridge is a friend to man, and man returns his gratitude by feelings of proprietorship and pride.

Before referring to different types of pottery pieces and variations in the transfers, it may be as well to give a short history of the "Great Sunderland Bridge."

The construction of Sunderland Bridge was begun on September 24, 1793, the Act having been obtained in 1792. The foundation stone was laid with much ceremony, including a grand masonic procession, which crossed the river on a platform made of keels. A salute

A FAMOUS BRIDGE IN POTTERY AND GLASS—PART I

of twenty-one guns was included. The bridge was designed to span the River Wear, so connecting Sunderland with Monkwearmouth, was built by the enterprise of Rowland Burdon, M.P., one of Sunderland's great men, and was opened on August 9, 1796, in the presence of Prince William of Gloucester and 80,000 spectators. It was only preceded as a cast-iron bridge by the smaller structure at Coalbrook Dale over the Severn—1779. The span was 236 feet, the height 100 feet, and the spring of the arch 33 feet. The arch was considered to be the largest one in the world, and what a noble scene to depict—the river with its shipping between the steep banks—on pottery, glass, copper, and stone. Particulars of the amount of cast-iron used vary, but it was between 214 and 236 tons, while the total of wrought-iron was 46 tons. The bridge had six cast-iron arch ribs—105 blocks to each rib, and a width of 32 feet. The superstructure was of timber, with a planked deck, and the abutments of rubble masonry in lime mortar with a dressed stone facing. It has been said above that this great engineering achievement was accomplished by the enterprise of Rowland Burdon, of Castle Eden, Co. Durham, and this, I think, sums up the position fairly. There has, in the past, been considerable controversy as to the originator, as Thomas Paine, the author of the "Rights of Man," accused Burdon of having "made free" with his designs for the bridge. Paine took out a patent for the construction of cast-iron bridges in August 1878, No. 1667 in the list of patents for that year, and Messrs. Walker, of Rotherham, the firm which cast the Wear Bridge, undertook the construction of Paine's bridge, which was set up on Paddington Green in 1790, the public being admitted to view at 1s. a head. Paine's backer, Peter Whiteside, became bankrupt, and Paine became involved in the French Revolution. Messrs. Walkers' chief men, William Yates and his son, William, superintended the work on both bridges, as they did, later, on the casting of Southwark Bridge. Burdon did not take out his patent for the structure of Sunderland until September 1795. It may therefore be justly surmised that Paine invented the principle on which the bridge was built, that much of the material at Paddington Green was used for that spanning the Wear, and that Burdon promoted and built the "Great Sunderland Bridge." The motto "*Nil Desperandum*" (a part of the town's motto) which was on the central panel—and appears on some pottery views—suggested that those concerned were well—and rightly—pleased with their efforts. In 1846, Robert Stephenson, the great bridge and railway engineer and son of George, reported that the Sunderland Bridge was sound, but later on serious flaws appeared, and he recommended extensive reconstruction as the only alternative to a new bridge. This work was completed in 1858 at a cost of £40,000, the same as that of the original structure.

The interest remained, however, wide and sustained, as transfers on pottery showing the "New Sunderland Bridge" bear witness. By 1924 the bridge was quite inadequate, and being overloaded. A new one was finished in 1929. This cost over £271,000. Up till close on the end of the XVIIIth century the only means of crossing the Wear at Sunderland had been by boat, and mention of grants of ferry are found as early as the XVth century. The above forms a brief history of the bridge, which I hope may enhance the description of a few representative pieces of pottery. Reference to engraved

glass, prints, and the lottery medals issued will be made subsequently.

Sunderland pottery has its own attraction, quite apart from the printed scenes and poems. It usually has broad bands or lines of "pink" lustre, which is often brilliant in tone.

In many cases the lustre is mottled, a pleasing effect if well done, and obtained by splashing the colour with oil. Under an additional and less heated baking the oil bubbles burst, and spread the colours to the edges. The views of the bridge vary considerably, some being merely printed in black, others having colour added to the shipping and scenery, some show a "west view," others an "east view," the data anent the bridge are sometimes given fairly fully, while minutiae, which always add greatly to the joy of the collector, such as the direction of the wind, the amount and type of shipping, the decoration round the views, the number of lamps on the bridge, the homely and loyal character of the poetry so typical of the period and locality, and so forth are intriguing in their variety. Again, "signed" pieces are to be found. Generally speaking, transfers showing the "east view" are much the rarer, possibly because there were less features to illustrate.

As to some actual pieces, the diminutive jug is, in its limited way, almost as attractive as the big ones. The smallest I have is 3½ in. high with top and bottom diameter of 2½ and 1½ in. respectively. At its widest the jug is about 3½ in. across. There is pink mottled lustre round the neck outside, and under the spout an oval black-and-white view of the bridge with the legend, "A West View of the Cast Iron Bridge over the River Wear built by R. Burdon, Esq." "Span 236 Feet Ht. 100 F Sept opened 9 Aug 1796." This jug, in perfect condition, as are the other pieces referred to, is of very pretty and well-balanced shape. An example of a big jug and one clearly of a much later date measures 9½ in. high with top and bottom diameters of 6½ and 6¼ in., and a full width of 9½ in. The jug has fine lustre of a purple shade with, on the left of the handle, an unusually good view, "An East View of the new Bridge Sunderland." Next is a four-line poem in a coloured wreath, then "The Sailor's Return," one of the stock poems and illustrative of how this Sunderland Bridge glass and pottery were made for sailors to give as presents to their sweethearts or family. The scene is a family one, with a ship in the distance and the four-line poem beneath. This view is also coloured. On the right of the handle is a memorial picture of the Crimea, with the British lion below the French flag and the eagle below the Union Jack. Here also the colours are red, blue, yellow, and green. The picture of the bridge shows three lamps, various shipping, and a furnace or bottle factory chimney beyond the bridge on the left, and coloured red. The water is green, and the sky and hillside orangey-yellow.

The simplest way to differentiate the east and the west views is according to the position of an archway through the windowed side of the bridge abutment or embankment wall. In the west view this appears on the left, and *vice versa*. Again, should the chimney, mentioned above, be visible on the left bank beyond the bridge, the view is an "east" one. This structure is usually shown in a west view (on the right bank), but not always, and it is probable that where it is not in the picture the latter is meant to represent a close-up to the bridge. Sometimes

Fig. I. (On left)
SUNDER-
LAND
BRIDGE JUG,
8½ in. high, 5½ in.
in diameter

Fig. III. (On
right) A FROG
or JOKE MUG,
4½ in. high



houses appear just beyond the smoking tapered chimney on the cliff side, with occasionally a hut above looking rather like a railway signal-box.

An instance of a lustred jug and basin—a real pair—is of particular interest because the bowl—9½ in. top diameter—has west views of the bridge inside and out, and an east view in the centre of the bottom. The jug, 7½ in. high, with top and bottom measurements of 5½ and 4½ in., has the west view without chimney or houses. All these prints are in black. A jug with the customary pink lustre and fine coloured views, of 4½ in. high, has the following as reverse to the west view of the bridge. On the right of the handle above "The flag that's bra(v)ed a thousand years the battle a(n)d the Breeze," are three crippled sailors drinking and leaning against a drum. On the right is a fort and on the left a sailing ship. A large Union Jack, empty bottles, an anchor, a coil of rope, a cannon and balls, and a snuff or tobacco box are illustrated in the centre group. The colouring of this jug apart, of course, from the lustre, is red, yellow and green. A rather larger jug, 5½ in. high, has on the right of the handle with coloured decoration surround, "A Sailor's Tear," one of the favourite poems, as was "The Sailor's Farewell." Names or monograms are fairly common on glass, as might be expected, because they could be easily added, but are rare on pottery. Here, however, is painted on the front, "Thomas & Ann Taylor." On the left of the handle is a fine coloured west view of the bridge, with the usual particulars below. The colouring is green and red, while the main part of the jug is purple—though correctly termed "pink"—lustre.

Before passing to butter dishes and mugs, two more jugs must be mentioned as exceptional pieces. The first is a signed one of good paste, of a height of 4½ in., with

top and bottom diameters of 3½ and 2½ in. It has a purplish-pink lustre and exceptionally fine transfer and lettering. The bridge view is coloured brown, red, green, and dark yellow. Above the view, which is on the right of the handle, is "West View of the Cast Iron Bridge over the River Wear, Sunderland built by," and below, "R Burdon Esq. M.P. Span 236 Feet Height 100 Feet Begun 24 Sept 1793 Opened 9 Aug 1796." Above the latter part of the legend, in the centre, is "Dixon & Co. Sunderland." On the other side, within a wreath painted green, blue, brown and red, is "Have Communion with few. / Be familiar with one. / Deal justly to all. / Speak evil of none."

A few notes as to the chief Sunderland potters about this time will not be out of place here. In Parson and White's "History and Directory," Vol. I, it is stated that there were in or near Sunderland "Dixon, Austin, Phillips and Co." Sunderland Pottery; "Samuel Moore and Co." Wear Pottery Southwick; "Anthony Scott" Southwick Pottery; and "William Barker" (brown ware) Monkwearmouth Shore. Ward's "Sunderland Directory" reports that in 1851 the first three potteries were still working. In "Sunderland. A History of the Town, Port, Trade and Commerce," Mr. Taylor Potts says that there were five large earthenware manufactories on or near the bank of the Wear. Dixon's was at the east end of High Street, and at the top of the bank called the Pottery Bank. This factory was non-existent when the book was published in 1892. Scotts was celebrating its centenary at Southwick. Potts said it was the only one of the five which was still carrying on the trade. Moore's adjoined Scotts. Dawsons was at South Hylton, with a long space of quay frontage on the river. Austin and Dixon's were at North Hylton, where there was also a



Fig. II. A BLUE GLASS BRISTOL ROLLING PIN, 16 in. long

pottery belonging to John Maling, who built the Grange at North Hylton. Llewellyn Jewitt, in "Ceramic Art in Great Britain," records a mug showing the bridge and signed, "J. Phillips, Hylton Pottery." It is believed that J. Phillips took over the North Hylton pottery from Mr. Maling in 1817, and subsequently the firm became Dixon, Austin, Phillips and Co. S. Moore and Co. took over the Wear Pottery from Messrs. Brunton and Co. in 1803, and kept on till 1861. It is hoped that this collected information will prove of use to some collectors, for the width of distribution of, and the interest in, Sunderland lustre pottery commemorative of the Great Bridge over a number of years have clearly been considerable.

The last jug for description is the one illustrated (Fig. I) on the previous page. The peculiar shape, the long spout, the big ribbed handle, the unusually fine printing and copious decoration, and the brilliant mottled lustre are all points which add to the charm of this fine piece, which, with its harmonious colouring, cannot be done justice to in one uncoloured view. The jug stands $8\frac{1}{2}$ in. high; top and bottom diameters are $5\frac{1}{2}$ in. On the left of the handle, in a flower-wreathed panel and decoration, is "Thou God Seest Me"—the type of text which was manifestly popular at the time, for it appears as sole decoration, for example, on one of the many Sunderland plaques. On the right, similarly designed, is "The loss of gold is much. / The loss of health is more. / The loss of Christ is such a loss / as no one can restore." As will be noticed, this inscription, with word variation, occurs on the fine blue glass Bristol rolling pin illustrated above (Fig. II), and described later. There appears to be a signature below on the pottery, but it is too smudged to be decipherable. On the front of the jug, under the spout, is a beautiful coloured detailed view with a number of ships and ferry boats. Seven lamps are shown on the bridge side; the wind is from the left. In the right foreground are two persons apparently standing; and houses can be seen beyond the bridge on both sides, which is unusual, as are also the birds in the sky. There is flower decoration. The colouring is green, dull red, with the scenery yellow, red, brown, and pale green. Below, in arched white spaces, the legend runs, "Cast Iron 21t Wrought 46 Tons. A west view of the Iron Bridge at / Sunderland / Begun 24th Sep. 1793 & opened 9th Aug. 1796 / Height 100 Feet Span 236." Above "Sunderland" can be seen a crown. The total of cast-iron is clearly short of a "4."

The frog or joke mug was largely a product of localities such as Liverpool, Newcastle, and Sunderland, and the fine bridge mug illustrated (Fig. III) contains in the bottom a fierce-looking brown frog guaranteed to startle any toper. As can be seen, the wind in this case

is from the right, the chimney on the right and the arch on the left indicate that it is a west view, and the height of the mug is $4\frac{1}{2}$ in., with top and bottom diameters of $3\frac{1}{2}$ and $3\frac{1}{2}$ in. The top is ribbed. The mottled lustre above and below the beaded oval view of the bridge with the customary legends is peculiarly bright, and also above and below "The Sailor's Tear," which has a ship at heading, on the right of the handle. The bridge scene is coloured with red and green. Seven lamps, four sailing ships, and a rowing boat on the near side of the bridge will be noticed, while a fleet is in the offing. On the handle and top rim is a plain lustre line. The handle is splayed at the ends; the base underneath is welled. This mug is one of the best examples I have seen where the mottling has been carried out to give a considerable degree of regularity of pattern, and is very effective in colour. A five-inch frog mug, also in my collection, shows the "new" bridge and as an east view. Here, as with the big jug with the Crimean transfer, the bridge, with a flat span as reconstructed by Stephenson, has three sets of lamps.

A butter dish, in perfect state complete with its cover, is worth brief reference. This bears a clear black transfer of the bridge—from the west, with the ordinary legend. The other side has a Masonic emblem including a group, a crest, and a watching "eye." The dish and cover, which have an overall height of $3\frac{1}{2}$ in. and top and bottom widths of 5 and 4 in., have pink lustre, and the lid is particularly attractive with its rose and pansy decoration. Another rather similar dish has "The Mariner's Compass" with two sailing ships on the reverse. A signed pint mug, which is quite a work of art, has pink lustre and unusually fine transfer, lettering, and rose decoration, which is on the outside and inside, and also on the handle with the lustre line. The height is $4\frac{1}{2}$ in., with top and bottom diameters of $4\frac{1}{2}$ and $4\frac{1}{2}$ in. The bridge view is very elegantly executed with accurately laid colouring of brown, red, yellow, blue, and green. It is a west view, with the conventional particulars printed above and below. Centrally, below the picture, is "Scott & Sons, Southwick." This signature also appears on the other side in a decorated oval below a poem above which is a sailing ship. A wreath, with similar five colours, surrounds the verse.

The last piece of pottery for mention is a pint lustre mug with a close railway connexion, and which is therefore in my early railway collection, in the pottery branch of which there are about 140 different pieces. This mug depicts, as reverse to the bridge, Robert Stephenson's famous High Level Bridge at Newcastle carrying the railway above, and the road below.

(To be continued)

TWO XVIIth CENTURY MINIATURE ARMOURS

BY CLEMENT MILWARD

EVERY branch of collecting has its fallacies in spite of all that modern researchers may write or say to explode them. In armour collecting, one of the most persistent is the identification of miniature suits as armourers' models. The change in form in armour was very gradual, and there would have been no point in displaying models when the full-sized suits could have been seen on all sides. These miniatures would have been, if anything, a deterrent to a prospective patron, for the proportions left much to be desired, and details such as rivets and hinges were out of scale and clumsy.

Exceptions there will always be to any classification based on a few examples, but it is fairly safe to divide these miniatures into two main classes: models made as toys for the children of the wealthy, and those made for the cabinets of the "curious." The former had an additional purpose, and were often used to instruct noble youths in the art of war, but the majority were toys pure and simple, the model motors and aeroplanes of earlier days.

A third class might be mentioned. These are suits or parts of suits used to adorn small figures of martial saints, such as St. George and St. Michael, in churches and chapels. Inventories refer to a "George in complett armour" and so on, and it is most probable that the armour was detachable, as were often the clothes and jewels of such figures.

Both the toys and cabinet models vary very much in quality and workmanship, and must have been made by other craftsmen besides armourers. Model cannon and wheel lock pistols of the XVIth and XVIIth centuries are well known to have been made by clockmakers.

The little harness illustrated in Fig. I is of unusual interest as it is made of brass; apart from one in the British Museum it is the only one in this medium known to the author. The suit is a very typical example of a three-quarter cavalier harness *circa* 1620-1640. It consists of a close helmet, the visor and face of which are unfortunately missing; a breastplate; a backplate, to which is attached a deep rump plate; pauldrons with full arms; and long tassets to the knee, which are attached to the breastplate by hinged fly-screws. There is nothing to suggest that it was a full suit to the feet and that the legs have been lost; it is completed by a pair of black leather jackboots which are decorated at the tops with a tooled design. The harness is mounted on a dummy of linen, bound round a wire frame, the outer covering being velvet. The dummy and the boots are old, but whether they are contemporary with the armour it is hard to say.

With the exception of the outsize helmet, the proportions of this suit are good though the workmanship is rough. The helmet, the size of the rivets, hinges and flyscrews serve as an excellent example of why it would be of little value as an armourer's model and certainly no inducement to the prospective patron to buy a full-sized harness from the maker.

The British Museum brass model (Fig. III) makes a



Fig. I. MINIATURE THREE-
QUARTER SUIT OF ARMOUR,
in brass. Probably English or Dutch,
circa 1620-40. Twelve inches high
Author's Collection

very interesting comparison with our example. The details are much more in proportion, and it can be called a scale model. It has always been described as French, which the style and fashion certainly suggests.

The British Museum also possesses another miniature harness (Fig. IV), but this is in blackened iron. It is a full suit, probably made between 1630 and 1640. The workmanship is remarkably fine, and it reproduces a full suit with extraordinary fidelity; its exactitude suggests it is the work of an armourer. It has even been suggested that this model was one sent to provincial armourers as a pattern for style, but the helmet is rather too large.

The suit illustrated in Fig. II is in bright steel. Like our brass suit it is full of character, and the workmanship

TWO XVIIITH CENTURY MINIATURE ARMOURS



Fig. II. MINIATURE SUIT OF BRIGHT ARMOUR, German, circa 1590-1600



Fig. III. MINIATURE SUIT IN BRASS. French, circa 1610
Burgess Collection, British Museum



Fig. IV. MINIATURE SUIT OF CAVALIER ARMOUR, blackened iron. English or Dutch, early XVIIth century

rough. It is full length, with greaves and sabatons. The peascod breast-plate dates it rather earlier than the other suits, probably about 1590-1610. As with our brass suit, it will be noticed that the helmet is several sizes too large. When on exhibition in London some years ago the catalogue stated that this helmet did not belong to the rest, but had been associated from a slightly larger armour. This may have been the case, but not only does this too large helmet appear on these two suits and the British Museum black suit (though not so markedly), but also on two exhibited at a loan exhibition in New York in 1931. The latter are almost identical with the British Museum black suit and probably came from the same workshop. They are described as Italian, and it would be extremely interesting to learn where they came to light, and whether they came from this country. They certainly present no Italian features.

The writer has also noticed this disproportionate helmet in other miniature suits, and it would seem to be a fairly common feature, and one for which there is no reasonable explanation. Curiously enough this disproportion exists in modern miniature suits, even those by some of the good fabricateurs of the XIXth century.

Apart from the British Museum suit, which is French in form, the provenance of the others is not easy to

establish. It is reasonable to rule out France, Italy and Spain, as none of them present any characteristics of these countries, so England, Holland and Germany are the probable countries of origin. The brass suit might conceivably be English, as the helmet is very similar to a certain class of rather rough English close helmet in vogue at the period, but the crude workmanship of the rest of the harness suggests that this is more by chance than design. The bright suit and the three others present no definite English characteristics, and are models of a fashion made and worn all over Europe at the period, the main centre of manufacture and export being German.

Miniature objects such as tools, utensils and other objects have been made in every country, but Holland stands out as one in which the making and collecting of miniature objects was most extensive. The Dutch as miniature makers and the Germans as armour makers therefore seem to be the most likely fabricators of our little suits, but which it would be hard to say. Most probably the Dutch, for a number of rather larger suits (about 18 to 24 ins. high) have been definitely proved to be of Dutch origin, and these are very similar in style to the British Museum black suit and two New York suits in form.

CHINESE JADE AND THE MODERN WESTERN MIND

BY DR. MARTIN JOHNSON

Bibliographical Note.—Jade carvings are seldom well enough photographed in general treatises to convey more than an index of shapes and designs. But it has become possible for modern colour reproduction to bring much of the original beauty, and S. C. Nott's "Chinese Jade" (Batsford, 1936) is a treasure house of illustrations for the XVIIIth century specimens, although we do not always find ourselves in agreement with its letterpress. The monumental volumes of the Bishop Collection (New York, 1906) are, of course, worth long seeking in the few libraries which possess them. Copies of this famous American catalogue de luxe are not quite so rare as writers have complained, since H.M. Queen Mary graciously gave her copy to Birmingham University. The archaic jades are far more rarely reproduced adequately to their subtle appeal; some of the best examples are in Pope-Hennessy's "Early Chinese Jade" (Benn, 1923). But if galleries and collections in this country and the U.S.A. would be good enough to offer facilities to this journal, the present articles might serve as forerunner to a few fine pictures widening considerably the appreciation of the archaic form of this art. By the courtesy of Messrs. Spink & Son, Ltd., we are able to include now a fine example of archaic jade, from the earliest known dynasty. The classical discussion is Dr. B. Laufer's "Jade" (Chicago, 1912) from which most modern treatment derives, but it may be mentioned that the small "Chinese Jade" by Frank Davis (London, 1935) is a far wiser account than some of the more ambitious treatises.

I

BOOKS and articles on jade carvings and other Oriental crafts are commonly issued for collectors, antiquaries, art critics, or scientific anthropologists, with the assumptions that a specialist outlook will be both necessary and also sufficient for appreciating works of so remote a civilization. Each assumption may be wrong. An expert bound by Western tradition may find more difficult than an unprejudiced stranger the task of realizing the intentions which depended upon the mental background of so distant a craftsman. On the other hand, we propose to suggest that this barrier is not impenetrable, and that neither artist or connoisseur or scientific investigator, nor the untrained enquirer, need regard as inaccessible the mind of those who created and loved the art of jade. Perhaps there is an insight discovering strange kinship where worship gave rise to fine workmanship. Consider that during three thousand years, while our own ancestors have been preoccupied with phases of civilization ranging from druidical rites to railways, there have never been lacking some Chinese who regarded jade as possessing peculiar magic and as conferring character and nobility upon those who cherished it. To the modern Western mind the interpretation might well be different but the facts unaltered; there is only no longer any need to invoke a supernatural explanation. For in contemplating and handling these stones we are not merely soothed by the marvel of their subtle colours, their lustre, and their touch, but we begin to realize our relationship with the distant artist who believed his years well spent in their carving; the imagining of an imperturbable poise and a serenity, which the exquisite things seemed to stimulate at the other side of the world hundreds or thousands of years ago, is created again in a living English mind. By nothing more mysterious than this inheritance, the piece of jade becomes a talisman to convey the permanence of loving skill and taste, an ennobling and consoling reminder in the modern whirlwind as it was under the most war-scarred and bloodstained of Chinese dynasties.

II

The most familiar jade to be seen in modern England consists of small and highly ornamental objects for domestic use, commonly in the various shades of bright green which characterize one variety of one only among the minerals classified as "jade." There are bowls, cups, vases, etc., and personal ornaments such as pendants, and more rarely the wine-vessels, libation cups, incense burners, etc., of the traditional household devotion. There are many intriguing little sculptures carved in realistic or in conventionalized form—the dragon, the tiger, horses, birds, fishes and insects. The sight of all these in museums or in the windows of antique dealers is apt to be misleading: we conclude too hastily that all jade is a stone of vitreous lustre and greenish colours ranging up to an emerald brilliance, apparently chosen by Orientals for those minor occasions on which Europeans might use glass or porcelain or copper or silver and various precious stones.

But that conclusion would miss the profoundest significance of jade and of the Chinese regard for it. The makers of those fanciful green ornaments were often merely trifling with their skill; while the product sinks to the European taste of recent centuries, the taste which has chosen to import a species of Oriental art and to accept it indiscriminately as pretty. On the whole, this phase is not such as to have roused strong feeling in its original craftsmen or its later dilettante owners. Examples were made in thousands in the XVIIIth and XIXth centuries, and are camp-followers to the fine art which culminated in the reign of Chien-Lung (1736-1795). That art was sincere though often over-florid, and the finest of its jade epitomizes one of the master-periods of all decorative technique. The carving demonstrates, once for all, how the severity of geometrically set angles and straight lines may be combined with skilfully conventionalized curves of animal or plant life. But it tends to lack the dignity of the simpler and older designs, which used a different kind of jade, often not green at all, long before the first Ming emperors of the XIVth century A.D.

CHINESE JADE AND THE MODERN WESTERN MIND

These older jades, which we shall refer to as archaic, have only recently been studied in the West, and mainly through the researches of Dr. Laufer into the connections between art and magical beliefs.

It was after the XIIIth century A.D. that a newer stone largely replaced the original material with which the ancient magic had first been associated. However, the dark and subtly veined jades of two and three thousand years ago are not unconnected with the bright greens of the last half-dozen centuries: the continuity may be traced by examining both archaic and modern objects which were not merely ornamental but were designed in terms of religious ritual for the welfare and safety of individual and community. The making of sacrificial vessels and furniture for the domestic altar was always strongly controlled by tradition, requiring that they should be carved from a stone which possessed many qualities of the original jade. Similarly in royal and public institutions and State ceremonies, the symbolic insignia had to be of a material which in some way might inherit the archaic dignity or sanctity. For this reason, even among the most flamboyant shapes which the

ephemeral characteristics of their time, there appears an age-resisting perfection in these very ancient objects of jade, unforgettably refreshing as varying illumination lights up the blue and red and yellow veins in the dark green or grey or black stone surface. As survivors from a craft still in its unsophisticated stages, it is possible that they would not have appealed to the West before this XXth century; but in our contemporary reaction against the flamboyantly over-decorated we have reached a position to appreciate their simplicity. It is the Homeric simplicity, which so many centuries between have failed to maintain. The austere shapes carved before the IInd century B.C. seem as perfectly adapted as their sombre colours to the quiet profundity of thought and dignity of character expressed in the poetry and philosophy of that period. Perhaps nothing but ancient Egyptian sculpture impresses so sternly our current and tardy realizations that the greatest art may also be the simplest.

III

In enjoying the actual craftsmanship, one soon begins to ask whether the Chinese were unique in cherishing so



SHANG-YIN DYNASTY 1766(?)–1122 B.C.
Girdle Pendant of translucent palest onion green jade, shaped as a male figure with elaborate headdress, the details being exactly repeated on both sides. Size as illustration
Courtesy Messrs. Spink and Son, Ltd.

modern Chinese carved in his Burmese green or white, there persisted ideas and intentions traceable to another jade from a different region and an older world.

We begin to regard those archaic jades with new understanding when we recognize that they were intended as symbols of some primitive belief, and were only unconsciously works of art. Among the most characteristic are ceremonial axe-heads, stone swords, and the six strange objects associated with reverence to heaven, earth, and the north, south, east, and west. These were made of jade from the time of the Chou dynasty (1122–249 B.C.) or earlier. Their stark austerity of design, and the variegated and subtle dimness of their material, produce a very different impression from the lavishly decorated ceremonial objects of a later age. In the older dynasties, an aimless skill in technique had not yet tempted the craftsman into mere display, such as the imitation of bronze vessels or even of metal chainwork by cutting from a single block of jade, which seems to have been a frequent exercise of virtuosity in later times. Indeed, of the archaic symbols of heaven and earth and the universe the two most impressive consist merely of a large circular disk with a perforated centre, and a cylinder enclosed in a nearly rectangular prism. While so many works of art can express no more than the

long the art of jade carving, and why their tastes in material and design fluctuated around the original purposes inherited from antiquity. These questions need first some inquiry as to what jade really is, and whence it was obtainable at the various historical epochs we have mentioned.

Jade, so-called, may be any of at least three mineral species. These are all included in the large class of silicates of lime, magnesia, soda, and alumina which contain impurities of iron, chromium, etc., and are classified as pyroxenes and amphiboles. They occur in various igneous rocks. Jadeite, a pyroxene, is a sodium-aluminium silicate, owing its many shades of green and other colours to the impurities. It has a vitreous lustre when polished, and is more often granular than fibrous in structure. Nephrite, the other mineral most commonly known as jade, is a calcium-magnesium silicate with its colouring again due to traces of iron and other oxides. These colours are often darker and more subtle than those of the vivid jadeite, but there are varieties known as sea-green, lettuce-green, grass-green, moss-green, spinach-green, and the green of the feather of a kingfisher's wing. The delicate gradations shade into one another as the proportion of some metallic oxide becomes greater. An endless sequence also occurs in

reds, purples, browns, and greys. Nephrite is an amphibole, of an oily lustre rather than vitreous and of a more fibrous texture than jadeite. In fine-grained structure both these jade minerals form oblique rhombic prisms, but the pyroxene has a cleavage angle of 87 deg. compared with 56 deg. in the amphibole. Some of the blackest jade belongs to a third mineral, chloromelanite. The main crystalline differences are probably due to pyroxene-bearing rocks having more rapidly solidified from their liquid origins.

The three jade minerals are sometimes difficult to distinguish from sillimanite, which is of purer composition, from certain feldspars which are softer, from emerald, which is more transparent, and from green garnet, which is denser. In the more extreme colourings they may even be confused with blue lapis-lazuli and turquoise, green malachite, and a red-brown pyroxene called rhodonite. The dull waxy fracture of both jadeite and nephrite is a fairly convincing test.

In speculating on the Chinese artist's choice of materials, it is significant that only the very earliest jade carvings were from a stone indigenous to China. Nephrite occurs mainly in Turkestan and also in Siberia, New Zealand, and Alaska, while jadeite is chiefly found in Upper Burma and also in Tibet, and possibly Mexico and South America. There are rarer European occurrences, chiefly in Alpine regions; these have, after much argument and research, been definitely proved to be native and not imported. Transported materials have given rise to occasional finds of jade objects among prehistoric remains in Germany, France, Belgium, Italy, Switzerland, England, and in Egypt and Mesopotamia.

The archaic jades of China before the Han dynasty (206 B.C.-A.D. 220) seem to have been carved from genuinely native nephrite, probably obtained near the capital of the Chou dynasty (1122-249 B.C.). But from that time until the XIIIth century A.D. most Chinese jade was Turkestan nephrite, sought for especially in the boulder-carrying rivers of Khotan and Yarkand, which flow from the Kuen Lun mountains. On the other hand, from the XIIIth century onwards Chinese jade was often Burmese jadeite imported from the Kachin region by Yunnan traders, and later particularly from Mogaung. This last is the source of the green stone of common Western acquaintance with jade.

IV

We thus have to recognize that at least one race treasured the traditions of using jade for two thousand years after having ceased to obtain any supplies of it within the bounds of their own country. Their arduous and costly importations of nephrite from Turkestan and jadeite from Burma must be contrasted with the comparatively meagre use of the material in countries where it was locally available. Most primitive peoples pass through a stage of making stone implements, and many have discovered the jade minerals to be conveniently tough and suitable for grinding into durable shapes. Examples of such usage occur in the several regions which we have mentioned as sources of jadeite or nephrite, and in other places where the material became available through glacial transportation or the migrations of culture along primitive trade routes. But except in New Zealand, where nephrite had considerable popularity for the carving of miniature figures and amulets, and in Mexico,

where votive tablets suggest that jadeite was chosen for ritual purposes, the jade minerals seem not to have been particularly revered outside China. They have merely shared temporary and local fluctuations of favour with marble, jasper, rock-crystal, emerald, amethyst, topaz, chalcedony, onyx, agate, etc. For instance, in ancient Babylonia, the cylindrical seal used for commercial and State intercourse is found in all these stones, and among them in jade, but without any sign of the latter being specially regarded.

This is essential in understanding the Chinese, for the vexed question of possible contact in culture migration must not be neglected. There have been suggestions that the early Chinese civilizations show evidence of being derived from Western or nearer Eastern sources: the Sumerian cities of Babylonia, the proto-dynastic Egyptians, the less known civilizations of the Indus Valley, have all been regarded by some authority at some time as parent cultures. But while it is true that nephrite or jadeite have been known in India, Egypt, and Babylonia we cannot avoid the fact that these civilizations show no deliberate choice of jade over other materials for purposes associated with reverence to nature and the powers of personality. Within China, on the other hand, the earliest jades that have survived their three or four thousand years from the Shang-Yin dynasty already begin to suggest that exclusive regard for these minerals; the philosophical, religious, and artistic attitude of the Chinese was already concentrating its symbolisms upon jade in a manner quite different from anything that we meet in primitive civilizations of earlier or later time. Hence, whatever conclusions may emerge as to pioneer acquisition of the stone itself, the aesthetic discovery seems to remain Chinese.

With regard to a culture diffusion in the opposite direction, from Chinese to non-Chinese, the finds in Central America and in Europe have again been argued as possibly indicating that other peoples copied faintly the Far Eastern devotion to this material.

(To be continued)

TEMPLE NEWSAM

The Yorkshire home of Lord Halifax from 1904 until 1922, when it was bought by Leeds Corporation. Recently it has become a museum of decorative art, and for the war period the home of the Leeds Art Gallery. Once the property of the Knights Templar, the birthplace of Lord Darnley, husband of Mary Queen of Scots, and throughout the XVIIth and XVIIIth centuries the residence of the Viscounts Irwin.

The series of articles by Professor Hendy announced in the December issue of APOLLO will appear in forthcoming issues.

Readers requiring copies of APOLLO containing this series are urged to notify their newsagents, or the Publisher at Orchard House, Ashton, near Northampton, of their needs, in view of the wartime restrictions.

INDICES AND TITLE-PAGE TO VOLUME XXXII

The Indices and Title-page to Volume XXXII are now on sale, and can be had for 2s. (post free).

ART AND TEMPERAMENT—I

BY HERBERT FURST

INTRODUCTION

IN the series of articles on "How to Appreciate Art" which appeared in these pages last year, I endeavoured to show that this appreciation depends not on acquired knowledge but on natural sensibility. I had, moreover, asserted that any work made by the hand of man only assumes its character as a work of art in the personal act of admiration. This of course opens wide the door to the admittance of the most diverse and the most unequal objects, in which those of inferior quality will certainly predominate. Is such an assertion, such a definition of art, therefore valueless? I think not. If we regard it as the quality of a work of art to evoke admiration, and if even inferior art can effect this, we must allow that inferior minds have the same right to such pleasure and satisfaction as superior and more sensitive minds. Actually, however, the issue is not quite so simple. Some degree of merit can be found in every work of art, even the humblest. Moreover, those works which by a consensus of opinion rank amongst the greatest have their most essential qualities deeply rooted in our common humanity. One may visualize these qualities as a pyramid broad based in human nature, accessible to the many at its lower levels, its apex, however, only within reach of the few who with devotion and persistence may ascend by stages, and until their limitations put a stop to further effort.

From the spectator's point of view such an interpretation of art is a message of hope; from the artist's it is an omen of fate. It means that a "bad" artist is "bad" from birth: *Poeta nascitur non fit*—the poet, good or bad, is born so, not made. Nothing that he can make—poetry is essentially *making*—will free him from the limitations of the mould in which he has been cast, body and soul. If the "user," in our case the spectator, fails to recognize high merit, as of course he may, since he, too, is cast body and soul in an ineluctable mould, that is his misfortune; but there is little harm done: he alone suffers because a door has been closed to him against a source of pleasure or a golden gateway to a higher life. That, however, hardly hurts him: his ignorance, his blindness protects him from regret. If an artist fails in this respect, it *does* matter. True, it may have no harmful effect upon him, however low his level of performance; on the contrary, the low level of his performance guarantees him a certain amount of credit in the popular esteem, it being nearest the common denominator. His limitations, however, especially when coupled with worldly success, may corrupt the taste of the general public, possibly against their better, their natural, but discouraged judgment; for the public, with its apologetic "I know nothing about art," forms its opinions on the evidence of success. A "bad" artist would, moreover, have to be more than human if he were not to attribute his success to his merit, rather than to his limitations, and more than uncommonly altruistic if he were not to belittle and oppose those whose higher minds and greater merits he himself is unable to perceive. A "bad" artist is for that reason a danger to the community.

Though, in Browning's words, "fettered fast we are," having no freedom at all to escape from our inborn limitations, we must, nevertheless, remember that, as I said, the issue is not so clear cut, not a simple question of good and bad; no one is wholly either. There are an infinite number of moulds, of "matrices" in infinite variety, which nevertheless may be distinguished as belonging to types, to certain categories. Ruskin tried, in this sense, to divide artists, according to the subjects "of their choice," as he put it, into Purists, Naturalists and Sensualists. Such a division can hardly, however, be upheld. For one thing, subject is not necessarily a matter of the artist's choice; on the contrary, for hundreds of years the subject was prescribed by the artist's patrons, the Church, the princes, or even by that mysterious agent "the law of demand." For another and more important thing, the moulds, the matrices, cannot be identified by subject, but by the way in which the subject is treated, because that alone is governed by the artist's individuality.

Chardin's stressing of "sentiment," but even more Cézanne's insistence on "temperament," come nearer to the truth. This "temperament" seems related to the conception of the ancients, who ascribed it to certain "humours" and distinguished between the sanguine, the phlegmatic, the choleric and the melancholic temperaments. This division, again, seems to accord in an empiric way with the modern scientific conception which makes temperament a matter of gland secretion.¹

Whatever the scientific explanation of the artistic temperament may be, it is certain that works of art, and in particular drawings and paintings, bear the evidence of their author's *temperament* on their faces—surfaces. What is more, those works on which the evidence of temperament, that is to say of the *mould*, is most pronounced are the most interesting, the most arresting, if often the least "perfect," at all events in the eyes not only of the uninformed public but of the inferior artists—hence their danger.

It has seemed to me, therefore, worth while to attempt here such a classification of "temperaments." I can claim no scientific validity for this classification, but even so it seems to me to have some interest. There is no finality in any classification of this kind, for, although its principle may be true and the "matrix" itself may be rigid, it can also be so subtle that an exact analysis of its form and consequently a precise definition becomes impossible. In any case the limitation of the main categories to twelve was suggested by the manner of the publication of this essay here.

I. ACTUALISTS

It may be that man's approach to the problem of representing nature in art is from the outset, that is from his first beginnings as *homo sapiens*, purely realistic in intention; we have no means of knowing, because there

¹ Speaking without special knowledge, it seems to me that recent cases of sudden changes in "style" such as those of Sir William Orpen, Charles Sims and Glynn Philpot, all occurring shortly before the deaths of these three Royal Academicians, confirm this theory of physical influence on mental processes.

APOLLO



CHRIST IN PURGATORY

Munich, Pinakothek

By GIOTTO

is prehistoric art both of the symbolic and of the obviously realistic kind. Since, however, the two kinds are sometimes hardly distinguishable, one may assume that all pictorial art springs originally from a desire to represent, even to imitate, the forms of nature. On the other hand the instinct not only to make symbols but also to make decorations either for man's body or his utensils is so primitive, lies so far back in evolution, that here again aims which in the course of evolution have become quite distinct lie close together in their beginnings. However that may be, it is certain that representations of the actualities of nature appear always to belong to a higher grade of civilization. To illustrate this point one may indicate the so-called "primitive" cave paintings in Altamira, in which representations of animals, especially bulls, are so naturalistic and at the same time so skilfully stylized that, though belonging to prehistory, they must evidently be attributed to a cultured if not "civilized" stage of evolution, certainly not to a primitive one.

So, whilst it seems to us quite "natural" that painting or drawing should *begin* with the copying of nature, that method of approach is always a late one: the primitive way is to begin with imagination, with remembered rather than actual forms, with forms at best fixed by traditions rather than fluctuating as actualities demand. Never-

theless, actualities, in other words things seen with the physical eye, have more attraction for some temperaments than for others, irrespective of the particular time and place to which they may belong. And since our interest in art has for so many centuries been guided by the artist's powers to represent nature, i.e., actuality, we begin "naturally" with the Actualist's temperament.

When the Old World collapsed with the decay of the Roman Empire—and it should be remembered that the greatest glory of Roman art as distinct from that of Ancient Greece was, next to architecture, its portraiture—Western artists fell into the Oriental habit of painting, and of carving, for that matter, from imagination. In other words they no longer copied nature; necessarily so, because the artists were now employed in the service of the Church, which, fearing the Devil, despised the Flesh and all it springs from. By the time we can justly speak of *Christian* art, there were none living who had seen Jesus or His Mother in the flesh, nor, if they had, would they have seen in it the Christ and the Mother of God. Actualism, in no way compatible with the by then established religion, would have been regarded as blasphemy. Byzantine art, which ousted the Antique, was essentially imaginative in conception, decorative in purpose, and in form a hybrid of classical and Oriental and

ART AND TEMPERAMENT



AN ALTAR CLOTH

National Gallery

By MARGARITONE DI AREZZO

"Scythian" elements. Moreover, as the handmaid of a dogmatic religion, pictorial art was so cribbed, cabined and confined as to make of it practically an artisan's trade. A trade it was to remain for centuries, and it was not until the Renaissance that artists were able to establish their claims of superiority over mere artisans.²

When rationalism, spreading across Europe from the liberally thinking countries of the Islam, which had preserved the sciences of classic and Oriental antiquity, reached the Christian world, actualism in art, that is to say the attempt to study and represent natural forms objectively, without a hieratic bias, grew in pace and force. It was only then that truth to Nature came to be accepted as the normal pursuit of the artist, even when the subject-matter was sacred, not profane.

Giotto (1266-1336) was one of the first Actualists, one of the first to make the persons in his pictures seem actual living human beings with bodies similar to those of his contemporaries and certainly with minds actuated as theirs were. When therefore Ruskin, speaking of him says: "Giotto was not indeed one of the most accomplished painters, but he was one of the greatest men who ever lived. He was the first master of his time . . . and the undisputed interpreter of religious truth by means of painting over the whole of Italy"; when he says that, we incline not only to question Ruskin's estimate of Giotto's accomplishment as an artist, but also whether he is correctly describing him as an interpreter of "religious truth." It is a purely religious truth that Jesus was the Son of God, but it is not an actually demonstrable truth, and it may be held that a purely hieratic representation does proclaim a mystical truth more convincingly than one that is based, as Giotto's was based, on actual human beings.

Giotto's fame springs from his power of picturing events with the force of actuality. It is noteworthy, for instance, that Michelangelo praised one of Giotto's

paintings representing the "Death of the Virgin" with the words: "Nothing in painting could be nearer to the life than this was." Similarly Vasari, who records this dictum,³ himself describes the effect on him of the frescoes in the Upper Church of Assisi, and says in particular: "Among other figures, that of a thirsty man stooping to drink from a fountain is worthy of perpetual praise; the eager desire with which he bends towards the water is portrayed with such marvellous effect that one could almost believe him to be a living man actually drinking." This power of portraying appearances as if they were actual leads Vasari to the further conclusion that Giotto "has indeed merited to be called the disciple of nature rather than of other masters, having not only studiously cultivated his natural faculties but being perpetually occupied in drawing fresh stores from nature which was to him a never failing source of inspiration."

As to Ruskin's slighting reference to Giotto's accomplishments as a painter, and to his works as "not the best to set before children to teach them drawing," we may quote the recently deceased critic of art, Roger Fry, to whom Giotto was "one of the greatest masters," particularly as a draughtsman, because of the power of his "line" of suggesting *volume*. Volume, being a three-dimensional quality, therefore adds to the actuality of the two-dimensional scene. Giotto's contemporaries testify further to his skill as a draughtsman with the well-known story of the perfect circle, the *O di Giotto*, alleged to have been drawn by the artist without the use of compasses. For us the interest of such a story is only that it confirms the fact, not evident, it seems, to Ruskin, that the artist's apparent lack of accomplishment is not due to incapacity but to a different *focus*. One must judge every work of art—and we must insist again that judgment is something different from aesthetic appreciation—by the circumstance of time and place. Compared with what had gone before, Giotto's achievement is that of infinitely greater actuality,

² See on this Anthony Blunt's recently published "Artistic Theory in Italy," Chapter IV in particular. Oxford: Clarendon Press, 1940.

³ "Lives of Eminent Painters," by Giorgio Vasari. George Bell & Sons, 1897.



BURGOMASTER JAN ARNULFINI AND HIS WIFE
By JAN VAN EYCK
National Gallery, London

and since one of his greatest works is the series of illustrations of the "Life of St. Francis," who had died only forty years before the artist's birth, it is proof of ability to draw inspiration from facts which were still fresh in everyone's memory and which in their outward appearances had changed little, if at all. There must be hundreds of Franciscans of to-day who resemble the Franciscans of Giotto's time almost as one pea resembles another.

But Giotto's focus had changed, compared with that of his predecessors, who still worked in the old style. A glance at the reproduction of Margaritone's painting in the National Gallery gives abundant proof of this. To the casual observer such a picture appears to be inferior to Giotto's, which unquestionably it is, but not nearly so greatly as we may think. In fact we are hardly justified in comparing the two, because the focus has changed. Giotto's focus is by no means necessarily to be regarded as a better one. Margaritone's primary aim is not identical with Giotto's. His picture is in fact not truly a picture, still less a mural painting; it is, or rather it was, an altar frontal, so that, quite apart from the school of painting to which it belongs, it was primarily decorative, its decorative elements governed by the size and shape of the altar. Decorative as well as ritual considerations determined the difference in scale between the "Madonna

and Child" and the eight surrounding little biblical scenes. The bold shape enclosing the Madonna, the ritual *vesica piscis*⁴ is itself ornamented, as are the remains of the border which now divides the design horizontally, and, in further detail, the symmetrical arrangement of the Madonna's cushion in two lobes, the two lion-headed chair legs of the throne itself, the symmetrical grouping of the winged angels, and of the symbols of the four evangelists, not to mention the rich colour scheme, all proclaim the primary function of this altar cloth.

Margaritone thinks as a decorator and not as an actualist; Giotto's powerful design is dramatic rather than decorative, and because of this he was a pioneer. In this respect Vasari's words deserve special attention. He said, as we have noted here: "Giotto has indeed merited to be called the disciple of nature rather than that of other masters, having not only studiously cultivated his natural faculties but being perpetually occupied in drawing fresh stores from nature, which was to him a never-failing source of inspiration."

Now so long as nature can provide fresh stores, a discipleship of nature must imply constant study by direct

⁴ Explained as an acrostic of the Christian fish symbol. The Greek word *fish*, in Greek *IXTYS*, is formed of the initials of Christ as *I*esus *X*ristos *T*heou *h*Yos *S*oter—Jesus Christ, God's Son, the Saviour. The symbol itself, like the Cross, has probably a much older, simpler, natural significance.

ART AND TEMPERAMENT



TWO ADJOINING
WINGS FROM THE
GHENT ALTAR-
PIECE

By THE BROTHERS VAN
EYCK

Now in Ghent or Berlin?



observation. The disciple of nature does not go to "other masters" for tuition, and that is the characteristic of the actualist.

Let us, in proof, skip a century or so and fix our attention on one, or two, actualists in a different environment—the Van Eycks. I do not wish to discuss the problem of Hubert van Eyck's disputed existence; in any case, for our purposes there is not sufficient distinction between the works ascribed to the Elder Hubert and his younger brother Jan van Eyck (circa 1390-1440). They were both actualists.

If one examines such a painting as the famous double portrait of an Italian merchant and his wife, now in the National Gallery, and clearly signed *Johannis de Eyck fuit hic* 1434, there is and can be no doubt of actuality; the "*fuit hic*," meaning *has been here*, guarantees, as it were, the faithfulness to nature. It was not necessarily painted in its entirety "on the spot," because that was not customary in those days, but the whole painting suggests direct observation in every factual detail. If we compare van Eyck's technique with Giotto's, we are, of course, aware that it necessarily differs because of the different medium; it also differs, however, in an important other respect. Giotto had to declaim his stories from church walls; they had to be "heard" from a considerable distance. Moreover, the essence of such narratives as the passion of Christ or the life of a Saint depend upon clear dramatic action: they were what we of to-day, with

our knowledge of the film play, may regard as "stills" from a sacred "picture." Jan van Eyck's picture is primarily a portrait of two persons and their dog, but also of a room and its contents. And the likeness is minute, ranging from the reflections of light from the crystal rosary to the grain in the wood of the floorboards. This meticulous detail finish is justified because the picture is on a small scale and the spectator's eye can be brought close to the surface for examination. It is true that this picture also tells a story.

Despite the fact that the design is harmonious in colour and carefully composed, it is not primarily decorative: one can see that the painstaking imitation of its numerous actualities was uppermost in the artist's mind. Even, however, if we compare the more analogous Ghent altarpiece by the van Eycks with the Margaritone altar cloth, we can feel the absence of the decorative interest in the former. It lacks a unifying rhythm not only in its multiple wings—two adjoining ones are here reproduced—but even within the borders of each panel. On the other hand, the Ghent altarpiece is as narrative and almost as dramatic, at least in intention, as Giotto's picture sequences, and, moreover, both are actualists—that is to say, "disciples of nature rather than of other masters." They differ not so much in category as in the focus of natural eyesight, the one aiming at a more distant, the other at a much closer, view of the scenes represented.

(To be continued)



Fig. I. AMAURY DE MONTFORT
Chartres Cathedral



Fig. II. ARMS OF FRANCE (ANCIENT)
Selling Church, Kent

HERALDRY IN STAINED GLASS

BY F. SYDNEY EDEN

WE must not look for heraldry, in the accepted sense of the word, in stained glass before the XIIIth century. Among the earliest examples which might be cited a chief place must be given to the figures of donors in the tracery of the clerestory windows at Chartres Cathedral, each one on horseback, armed and with his shield of arms and banner. Each figure, man and horse, occupies the whole of a roundel, and is set against a coloured background within an inner coloured border and an outer white one. The eight foils which, with the central roundel, make up an octofoil, are filled with patterned grisaille, except the top one, which contains the head of the lance and the banner. One of these lights is here pictured (Fig. I) from a drawing by Mr. L. B. Saint in the Victoria and Albert Museum. It is said to show Amaury de Montfort, Lord of Languedoc in 1215, and elder brother of Simon de Montfort, Earl of Leicester. The banner—*party indented gules and argent*—and the arms on the shield—*gules a lion rampant with forked tail argent*—certainly support this ascription. The horse, realistically drawn for the period, is white with a green saddle cloth, and is set against a blue background powdered with ruby pellets; the inner border is ruby. Apart from arms ancillary to figures, XIIIth century heraldry is simple—a long pointed shield, set, without adjuncts, in grisaille within a border of coloured glass and white or yellow leafage: good specimens are the shields of late XIIIth century date at Selling Church,

Kent, with the arms of England, France—*ancient*—(Fig. II), Clare, Castile and Leon and Warrenne. Such simple heraldry is well adapted to stained glass, for pictures in glass are usually to be viewed from a distance, greater or less, and so complicated designs, such as quartered heraldry became, tend to produce confusion and pettiness, unless they are made on a very large scale out of proportion to their importance in a window. When, however, heraldic quartering and impaling were confined, as they were for many years, to two or three separate coats, they would be intelligible from the floor level and quite unobjectionable.

When heraldry ceased to be used exclusively for military purposes—to afford means to distinguish leaders in battle—it was adopted, for quite different reasons, but still as a means of identification, in the affairs of civil life. Communities, ecclesiastical and lay, official personages and private individuals employed shields of arms to indicate ownership of their belongings and their alliances in the official world, and, in the case of lay folk, by marriage. Thus national English heraldry—the *three gold leopards on red*—appears upon the Great Seals of our kings from the time of Richard I, and princes and nobles followed suit with their family arms upon their seals. Bishops and monasteries did the like, the former using their family arms with a difference of some sort, and the latter usually adopting the arms of their founders. An instance of early episcopal usage in this respect is afforded

HERALDRY IN STAINED GLASS



Fig. III. ARMS OF HENRY COMPTON, Bishop
of London, 1675
St. James' Church, Colchester



Fig. IV. ARMS OF FRANCE (ANCIENT) AND
ENGLAND QUARTERLY
Great Waltham Church, Essex



Fig. V. ARMS OF BYSSHE OF BURSTOW (Surrey)
quarterming Clare de la Bysshe, Badsall, Burstow, Edmonds,
Zouch, St. Maur and Redinghurst
Essex: Lexden Hundred
Colchester Castle Museum



Fig. VI. CREST OF BULMER
Old House in Surrey

by the arms of John Grandison, Bishop of Exeter (1327-1369), in stained glass in his cathedral. He differenced his paternal arms—*paly of six argent and azure on a bend gules three eaglets displayed or*—by substituting for the central eaglet a gold mitre. Another example is the arms on the seal of Henry le Despencer, Bishop of Norwich (1370-1406). He added a *blue bordure powdered with golden mitres* to the arms of Spencer, and on the dexter shield of the two on either side of the mitred helm, he placed the arms of the See of Norwich—*azure three mitres or*.

Yet another case in point is that of the arms in stained glass of Thomas Fitzalan—commonly called Thomas of Arundel, from his birthplace—in a window of the tower of Arkesden Church, Essex. The shield is in the centre of a quatrefoil—*gules a lion rampant or* (Fitzalan) *quartering chequy or and azure* (Warrenne) *a bordure engrailed argent*—and, in each of the top and side foils, is a *gold crown on ruby*, thus showing Thomas's connection with the See of Ely, the arms of which are *gules three crowns or*. This glass must have been set up at Arkesden when Thomas was Bishop of Ely, 1374-1388. These and similar arrangements of episcopal heraldry gradually gave way to the practice, introduced in the XVth century and in use to-day, of impalement—placing the arms of the See and the family arms of the Bishop side by side in a shield, the See on the dexter side. As an example take the enamel-painted oval with the arms of Henry Compton, Bishop of London from 1675 to 1712, in St. James' Church, Colchester—*gules two swords in saltire points upwards proper, hilted or* (See of London) *impaling sable a leopard or between three esquires' helmets argent*—for Compton (Fig. III). The mitre is made to rise, but erroneously, from a coronet: the mitre in this form was the exclusive right, in English heraldry, of the Bishop Princes of Durham down to the episcopate of Bishop Van Mildert (1826-1836) in respect of their position as Princes Palatine of Durham.

The use of seals by monasteries was prescribed by Act of Parliament in 1307, though many of them had used seals long before that date, often with heraldic features in addition to figures of their patron saints. In the XIVth century arms were used by the religious houses for all the purposes for which they were used by others, ecclesiastics and lay people, not only on seals but in stained glass, carvings in wood and stone, wall paintings, Church vestments, altar frontals and hangings, and in all the many ways in which, since that time down to our day, they have been employed. An interesting example of the arms of a house of religion is a shield in the east window of the chancel of Sandon Church, Essex, with the arms of St. Gregory's Priory, Canterbury—*argent three bendlets azure on a chief sable two lions or supporting a plate—a coat sometimes attributed to St. Gregory*.

Among the many examples of lay heraldry in glass which call for notice is the splendid shield of the XIVth century bearing the arms of France (*ancient*) and England quarterly in a window of Great Waltham Church, Essex (Fig. IV): the quantity of lead work, which accentuates the gorgeous colouring, will be noticed. Then, in London, there are still many fine specimens of later heraldry in glass, especially XVth and XVIIth centuries—in the Halls of the Inns of Court, the Jerusalem Chamber and Jericho Parlour at Westminster

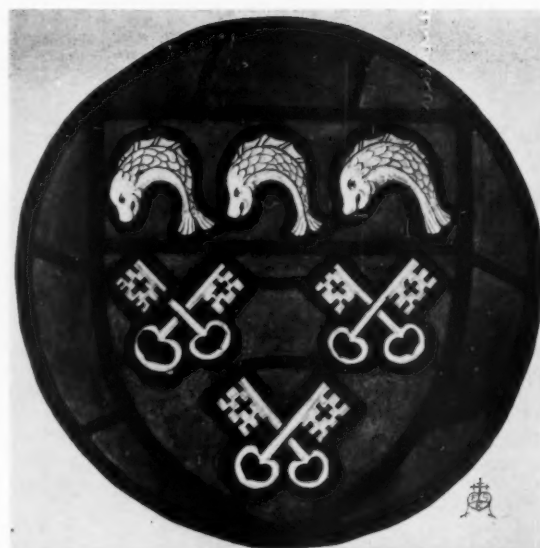


Fig. VII. ARMS OF THE COMPANY OF SALT FISHMONGERS Incorporated with the Fishmongers Company of London 20, Henry VIII

Abbey, the Halls of the City Companies and in the churches of the City of London, especially in St. Andrew Undershaft, St. Catherine Cree-Church and St. Helen's Bishopsgate, and its neighbour St. Ethelburga's. I have referred to the difficulty of reading correctly shields of many quarterings when viewed from the floor level. As examples one may refer to a series of shields in the museum at Colchester Castle, which set forth heraldically the arms of the family of Bysshe of Burstow, Surrey. These shields were set up originally at Burstow Place by Sir Edward Bysshe, Clarenceux King-of-Arms, in the XVIIth century, and came, after many wanderings, to Colchester: one of them, with the arms of Bysshe of Burstow quartering Clare de la Bysshe, Badsall, Burstow, Edmonds, Zouch, St. Maur and Redinghurst, is here reproduced (Fig. V).

In the XVth century it became, and for long continued, the fashion to place crests and badges on quarries, especially on those which formed settings for shields of arms. Considerations of space forbid mention of more than one example, a quarry from a casement, thrown out from an old house in Surrey some years ago, and which is now in a private collection (Fig. VI). It shows the demi-bull crest of Bulmer, an old Yorkshire family. Such quarries are very decorative, particularly if the designs upon them are executed in brown enamel and yellow stain only without positive colour.

The heraldry in stained glass of the ancient Guilds of London and other English cities and towns would fill a volume, so I must be content to mention one only and that of rare occurrence, the roundel (late XVth century) with the arms of the Company of Saltfishmongers—*azure three pairs of keys in saltire or on a chief gules three silver dolphins* (Fig. X). This Company ceased to have a separate existence in 1529, when it was incorporated with the Fishmongers Company of London. The roundel is now in a private collection.

LONG CASE OR GRANDFATHER CLOCKS

BY EDWARD WENHAM

IT is sometimes said that antiques offer but small attraction to those with a mechanical bent. This may be true to an extent, but there is one branch of antiques which allows the mechanically minded to combine collecting with their more active hobby, namely, early clocks. On the other hand, some who have acquired a few of these old timepieces when furnishing a house have discovered that they possess a keen, if previously latent, interest in mechanics which has been stimulated by a study of the splendid movements made by clockmakers of bygone generations.

It was not my privilege to know that great horological enthusiast, the late David E. Wetherfield, but I did have an opportunity of knowing fairly intimately that portion of his collection of clocks which was taken to the United States by Mr. Arthur S. Vernay. There were some two hundred and twenty long case, or as they are more generally known, grandfather and other clocks in the collection, and half of these left England after Mr. Wetherfield's death in 1928; and to-day they solemnly tick off the moments in different homes throughout the United States.

Nor is this interest in early clocks restricted to the United States, for in more recent years it has been equally evident in Great Britain and the countries of the British Commonwealth. People have recognized the value of a grandfather clock even in a small hall, where with one of the "banjo" barometers, a small table and a chair, it confers that old-time atmosphere which adds so greatly to the charm of a hall. Moreover, there is a growing tendency to use these clocks in living rooms; and in this connexion it has to be conceded that not only does such a clock afford a certain decorative value, but the soft tick as the pendulum swings brings a pleasant sense of relaxation when one is seated in a comfortable chair.

Those who make a serious study of early timepieces soon become familiar with the several features by which the approximate date of any specimen may be determined. These features are the various styles of dials, the hands, the spandrels and other details; the term "spandrel" denotes the space enclosed by a section of the hour circle and the right angle of the dial plate—in less technical phraseology, the corners.

Dial plates are particularly helpful in approximating the period to which a clock movement belongs. Those of the late XVIIth century have a silvered (sometimes solid silver) hour ring with the figures in Roman numerals, the dial plate occasionally being what is called "matted" which is an effect achieved by hand-punching. Round the inner edge of the ring there are two engraved circles divided by radial strokes into four equal sections between each hour, each section marking a quarter of an hour, the half hours being indicated by a pointer which, while varying in form, often bears a resemblance to a fleur-de-lis. The outer edge of the ring is divided into sixty minutes in the same way as in later dials.

Whereas, however, the minute divisions of the earlier clocks are close to the edge of the dial ring, and the Arabic numerals denoting each five minutes are within the minute circle, in later clocks there is a wide margin between the edge of the minute circle, and the Arabic numerals are larger and placed in this margin.

There are other features with the dial plates which are worth noting. The earlier plates are square and often quite small (see Fig. I), some measuring eight inches or less. Most of the dials up to the end of the XVIIth century, however, are from nine and a half to ten inches square; when the arch top was added early in the following century, the size was increased to twelve inches. Variations are also noticeable in the treatment of the spandrels. As a general rule, these are ornamented with finely chased and gilt cherub heads with wings (Fig. I), though, in later clocks, these ornaments are cast and markedly coarser.

The movement of the clock for the dial plate (Fig. II) was made by John (or Johannes as he signed himself) Fromanteel, a well-known London clockmaker of the second half of the XVIIth century. The case, which is veneered with oyster walnut outlined in various geometrical shapes by stringings of light wood, has a circular glazed aperture, sometimes called a "bull's eye," in the trunk door; the intention of this aperture was to allow the pendulum to be seen as it swung to and fro.

In some rare instances, this aperture is placed in the base of the clock case. One such example was among the clocks from the Wetherfield collection which went to the United States. This particular clock, which has a thirty-day movement, is fitted with a second and a quarter pendulum; on clock movements of this type, the pendulum is considerably longer than the normal thirty-nine inches (the one mentioned is over sixty inches), and each swing takes a second and a quarter, whereas the shorter pendulum takes only one second. The bob therefore swung well below the bottom of the door, which explains the placing of the "bull's eye" in the base. This thirty-day clock, which dates from about 1690, was made by Edward East, who, while not so famous as Thomas Tompion, was one of the most important clockmakers of that period. He originally had his shop in Pall Mall, later moving to Fleet Street, where many clockmakers were established, including Alexander Cumming, Charles Gretton, Joseph Knibb, the celebrated Thomas Tompion, and others.

When we come to consider the later grandfather clocks, which are distinguishable by the addition of the arch to the dial plate, several interesting variations are observable. During the earlier XVIIIth century, the circle showing the quarter hours on the inner edge of the hour ring, and the ornamental pointer indicating the half hours, were retained; but even where these appear, the margin on the outside of the minute circle and the larger Arabic numerals

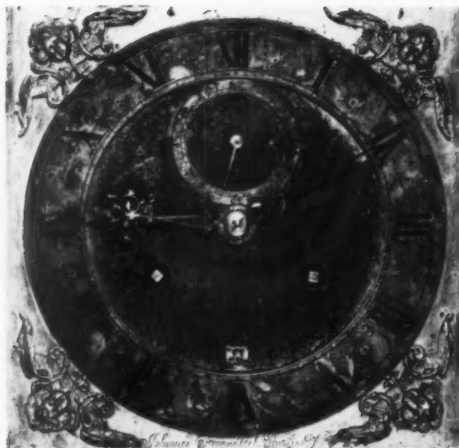


FIG. I. DETAIL OF CLOCK DIAL
By JOHN FROMANTEEL



FIG. II. DETAIL OF AN XVIIIth CENTURY
GRANDFATHER CLOCK DIAL showing phases
of moon and calendar on the arch

are used (Fig. II). By the middle of the century, however, the inner circle was dispensed with and the dials assumed the character which is generally familiar to most of us in the arched dials which one meets in so many homes to-day.

Particular interest attaches to the arched section, because the clockmakers adapted a wide variety of moving figures to this part of the dial. Among those more commonly used is a ship tossing on a rough sea; another popular device was painted disks representing the two hemispheres with a rotating disk to show the phases of the moon, as illustrated in Fig. II. More ambitious and rarer moving figures are two boxers who hour by hour pummel each other lustily if ineffectually, or two men tirelessly pushing and pulling a two-handled saw, and similarly ingenious and amusing subjects.

As might be expected, the hands, or, as they are sometimes called, "The Fingers of Time," of many early clocks have been replaced, because, being used to set the time, they are very liable to be broken. Doubtless, too, as fashions changed, the hands of a clock would quite possibly be replaced by those of the prevailing style. These styles over some two centuries reveal considerable artistic merit and variation in form. The pierced designs were used only with the hour hands of the XVIIth century clocks, those indicating the minutes usually being a plain straight pointer. Some of the early hour hands have two loops with a short pointer between the loops, though more elaborate forms, such as that shown in Fig. II, also date from that period.

Clock hands of the following century are more ornamental, and many of them demonstrate remarkable skill in the piercing of intricate designs in the thin steel. Ornamentation was also added to the minute hands, though this was restricted to changing the former straight pointer to one having a series of undulating curves, and adding simple scroll forms to the lower part—this style remained unchanged and can be seen in grandfather clocks of the early part of the last century.

From the point of view of time-keeping, a grandfather clock in good order leaves nothing to be desired. Admittedly, to ensure this calls for some care and attention:

the clock must be placed on the floor in such a way that it is level and quite firm. In country cottages, where these clocks are still to be seen, it is by no means uncommon to find one fastened to a wall either by a screw or a nail driven through the back of the case; this explains the presence of one or two holes often seen in the back of grandfather clock cases. This method of making a clock firm is neither recommended nor is it necessary in a modern house, where the floors—unlike the bricked floors of old cottages—are relatively level, and where any necessary adjustment in levelling may be done by using thin wedging under the plinth.

The regulation of a grandfather clock is too simple to cause anyone the slightest trouble; and the clock can be adjusted to be as reliable as the "pips" radiated by the B.B.C. Under the pendulum bob there is a small nut which allows the bob to be raised or lowered by screwing the nut up or down. If the clock loses, screw the nut up very slightly and thus raise the bob. Do not screw the nut up too far at one time; rather see the effect of a slight raising during a period of twenty-four hours and then, if necessary, raise it a trifle higher. If the clock gains, unscrew the nut (again only slightly) to allow the bob to come down; if the bob does not slide down easily, do not on any account attempt to force it, but take hold of the pendulum rod firmly in one hand and gently ease the bob down with the other.

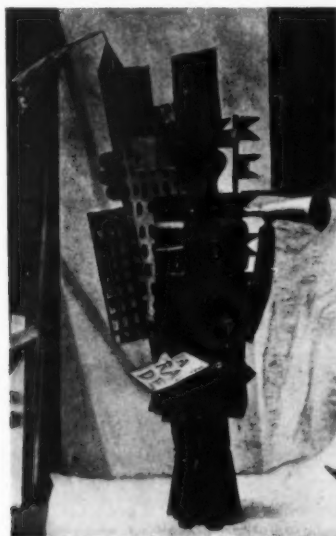
Regarding the cost of a grandfather clock, there is a widespread misconception. If you are looking for an example by Thomas Tompion or his nephew (by marriage) and pupil George Graham, or Daniel Quare, Edward East, John Knibb, Joseph Knibb or any other of the prominent XVIIth century makers, then the price will be more in keeping with the popular impression of the cost of a grandfather clock. Such examples are rarities and are sought only by experienced (and wealthy) collectors, but no very large outlay is needed to possess one of the later clocks suitable to any present-day house—there is one in the room where this is being written, which called for no noticeable strain on my limited resources to allow me to enjoy the pleasure of its companionship.

BOOK REVIEW

DIAGHILEV. By SERGE LIFAR. (Putnam). 21s. net.

The Age of the Russian Ballet has been replaced by the Age of Diaghilev. Books on Diaghilev are likely to be as numerous in the coming decade as books on the Russian Ballet have been during the passing decade. The extraordinary man himself is a special product of his extraordinary achievement and of all ballet countries. And there are as many to tell this story as there are talented dancers, chore-masters, composers, critics and biographers who were a special product of Diaghilev and his Age. With a few exceptions they endow Diaghilev with a first-class ballet soul in a second-class body—second-class if his unusual physique and abnormal energy are excepted. And they look upon his creativeness as more precious than his mania that a psycho-analyst might find peculiar. The purpose of the writers among them is to prove that Diaghilev was intensely in love with his ballet. In their belief God made Diaghilev and Diaghilev made the Russian Ballet.

expression. Next comes the World of Art movement in logical order as the outcome of the insurrectionary art impulses of his first period, and described with a fullness and freshness of detail unattained hitherto in English studies of Diaghilev. It is a study of the origin, nature and control of an historical cultural movement that forms the middle of three insurrectionary movements, "Art For The People's Sake," "Art For Art's Sake," and "The Russian Ballet," that marked the trend of art, music and literature in Imperial Russia during the XIXth century. In the 70 pages given to the subject we see Diaghilev as the central figure, and the movement and its literary organ attracting the intelligentsia of Russia, some of whom were, with Diaghilev, the initiators of the Russian Ballet, in particular Benois and Bakst. We are shown the influence it exerted on the minds of the leaders of culture, on the Moscow Art Theatre, for instance, which, as few know, continued to exert this influence to the day of Stanislavsky's death in Soviet Russia. Stanislavsky maintained throughout the ideas and ideals of the aristocratic theatre in spite of proletarian hostility. By this World of Art movement Diaghilev aimed to revive Russian nationalism. "I want to peel Russian art of its trimmings, give it a thorough clean-up and serve it up



PARADE

The latest and in many ways the most satisfying attempt to treat Diaghilev as a man and artist of supreme merit appears in the 516-page paean of praise by Serge Lifar, of whom it may be said that nature made the fine physical part and Diaghilev brought out the immortal part composed of great quality of dance nurtured by Cecchetti, of art evoked by Diaghilev, and of chore-master promoted by the Paris Opera performances. The strange thing about Lifar is that he came to Diaghilev uninvited, not knowing anything of dancing but with the dance in him, and remained to conquer the world of dance. Both Russians, with an affinity of spirit, interests and other things, it is no wonder that Lifar found much in his own life diary to explain and enhance all he had actually experienced of the life and work and travels of Diaghilev, and all he had learned from conversations and letters and books about him—much from reliable Russian sources. So the first new and important thing about his book is that it is a passionate bio-autobiography. Two lives woven as one.

Structurally the book is divided into two books and two sections. More simply it may be divided into three parts: 1. Diaghilev's beginnings and preparation for the World of Art. 2. The World of Art period and preparation for the Russian Ballet. 3. The Russian Ballet and its change to a cosmopolitan ballet. The first is an interesting study of the Russian seed, root, stem, and branches of the future ballet leader. We see the early problems with which he is faced by the various influences, family, childhood, adolescence, aspirations, dreams, schooling, travels abroad and his attraction towards painting, music, and art

to the West in all its glory." So came his adventures at the Imperial Theatre, followed by the initiation and organisation of the Russian Ballet with its initial load of genius and sound, colour and movement. With the history of the Diaghilev ballet we are on fairly familiar ground. But under Lifar's touch it unfolds like an Odyssey. "Book Two: With Diaghilev" is a new and concluding part. Thus Lifar comes to the end of his stock of life materials drawn from different reliable Russian sources including his own. He has said nothing but good of the living, he can say nothing but good of the dead Diaghilev. With its numerous illustrations, "Diaghilev" is a book of valuable impressions and experiences to be taken up and not to be put down till its intimate nature is deeply felt. HUNTLY CARTER.

ERRATUM.

In the Review of "Roman Portraits" which appeared in our last number, Miss Gisela RICHTER'S name fell a victim to the printer's devil. We offer this well-known authority on Greek and Roman Art our apologies.

PERIODICALS RECEIVED

THE MUSEUMS JOURNAL. January 1941. Volume 40. Number 10. 3s. net.
ART INSTITUTE OF CHICAGO, BULLETIN. December 1940. Volume XXXIV. Number 7.

CORRESPONDENCE

ST. DOMINIC

The Editor,
APOLLO Magazine, London.

Dear Sir,

May I offer an opinion on the Figure illustrated in your December number on page 156 attributed to St. Dominic. Obviously the word "usual" in the sentence "It is usual, however, to see him attired and mitred as a bishop" is a printer's error and should read "unusual." I would go much further and say that St. Dominic is never seen attired and mitred as a bishop. This saint is certainly nearly always shown with his attribute of a dog, but so are very many other saints; viz., St. Roch, to whom over 500 churches in Northern France are dedicated. St. Roch was a lay brother, however, and not a bishop, so that this figure could not be meant for him. Neither was St. Dominic a bishop (though he three times refused to be raised to the Episcopate). Why, then, should he ever be depicted in full bishop's regalia (including episcopal gloves)?

But there is another strong argument against the identification. Although St. Dominic is generally represented with a dog, the dog is always shown with its tongue out in the form of a fiery torch to denote the fiery zeal in preaching of St. Dominic and his followers (after his death called Dominicans). The dog in this figure is not so shown.

In the absence of any known reference to St. Dominic ever being depicted in bishop's apparel, I think it extremely doubtful that this figure is meant to represent him, and my opinion is borne out by strong implication in an authoritative publication "How to Distinguish the Saints in Art," by Major Arthur De Bles. In this book is reproduced a head and shoulders of St. Dominic from the famous picture by Giovanni Bellini in the National Gallery, with the caption, "St. Dominic's special symbols are a lily and a star (which, however, is absent in this picture), in the habit of his order, though sometimes he is depicted symbolically all in white." The italics are mine. To quote again from Major De Bles: "St. Dominic is as easily distinguishable in Art as his contemporary St. Francis by his black cloak over the white habit and scapular," etc.

In conclusion, I would hazard a possible "identification" as that of a bishop who belonged to the Dominican Order, though the absence of a fiery torch would seem to invalidate even this.

Yours faithfully,
S. N. VEITCH,
Rector of Harpenden, Herts.

30 December, 1940

HERALDIC ENQUIRY

The Editor,
APOLLO Magazine, London.

Dear Sir,

I am enclosing a rubbing of a crest on which I should like your kind advice. They are on a set of mahogany dining chairs—2 arms and 4 single. The shield is made of brass and is fixed to the top rail of the chair, the other crest, of Castle and Eagle, is fixed to the centre rail.

I shall be most interested to know to whom they belonged.

Thanking you,
E. W. R. STEVENS.

The arms engraved on brass shields on your chairs are those of Neale quartering Thompson and Barry—viz., *Argent a fess between in chief two crescents and in base a hunting horn all gules, the horn stringed vert.* (Neale of Warnford (Hants.) quartering gules two bars argent and a chief ermine (Thompson) and argent three bars embattled gules (Barry). The crest above the shield is not that of the Neale family, but, so far as I can make out your rubbing, it is the crest of the family of Barry of Roclaveston, Notts—the battlements of a tower on a bar fess-wise gules charged with three roses in fess argent.

As Pendock Barry Barry of Roclaveston, Esquire, son of Pendock Neale, LL.D., who changed his name to Barry in 1812, bore the arms of Barry as in the second quarter of your shield

together with the crest of Barry above described, it looks as if your chairs must have belonged either to him or his father or a descendant of his. The use of the Barry crest over the quartered arms of Neale, though, heraldically speaking, wrong, was probably due to the fact that when the change of name from Neale to Barry was made, the Barry crest was assumed, though the arms of Neale were retained.

The crest fixed to the central rail of the chairs is certainly a crest of Neale, though not the one usually attributed to Neale of Warnford. It shows, not an eagle rising from a tower, as described by you, but a tower gules from the battlements a pelican rising with wings displayed or vulning herself proper. This crest, by the rules of heraldry, ought to be above the shield with the quartered crest of Neale instead of the Barry crest: the present arrangement of arms and crests on the chairs is an awkward attempt to reconcile the Neale-Barry heraldry.

The arms of Neale, as in the first quarter of your shields, were granted to William Neale, an Auditor to Queen Elizabeth, in 1579, two years after his purchase of the Manor of Warnford, and there are monuments to him, who died in 1601, and to his son, Sir Thomas (died 1620), on either side of the altar in Warnford Church. Sir Thomas's elder son Thomas was the author of a curious book (published in London in 1643) entitled "A Treatise of Direction how to Travell Safely and Profitably into Foreign Countries." This book is dated from the author's house at Warnford and is dedicated to his brother William. It may be noted that two of the six bells at Warnford Church, cast by John Danton of Salisbury in 1635, bear the arms of Neale on their sides, and one may add that Thomas, the author, sold the Manor of Warnford in 1678 to Richard Woollaston.

ROB ROY

The Editor,
APOLLO Magazine, London.

Sir,

Possibly I can be of assistance to your correspondent, the Art Curator of the Glasgow Art Galleries, whose enquiry about the paintings of Richard Wait (or Waitt) appears in your December issue.

No doubt he is already acquainted with the treatise on Highland Costume produced early in the last century by the Sobieski Stuart brothers, which contains a number of sketches taken from portraits of Highland gentlemen, all of the period before 1745. Although I have not access to this work at the moment, I recollect that several of the portraits bear the name of "Ric. Waitt," and some of them the date 1714 also.

Three of these sketches are very similar, each showing a fully armed Highlander, in exactly the same fierce but peculiar attitude, with scarcely any variation even in the details of dress. In one case the figure is bearded, and is generally recognized as representing Rob Roy MacGregor; the original is in the possession of H. B. Buchanan, Esq., of 16 Churchill, Edinburgh. The other two wear moustachios, and the painting reproduced in your correspondence column can easily be recognized as the original of one of these. It appears to be painted in the same primitive style as that of Rob Roy (which is unsigned); in each case, for instance, the head is too large for the body.

One is tempted to suspect Richard Waitt of using the same full-length figure, with a different head attached, whenever he had so elusive a personage as Rob Roy to paint.

It seems wildly improbable that all these three portraits should represent Rob Roy, as is suggested in the treatise to which I have referred; but it is by no means impossible. At the time of his outlawry, in 1712, Rob was forty-one years old, and so celebrated as the Captain of a Watch that he was more likely than any other private Highland laird of that time to attract the attention of a Lowland artist. It may be difficult to picture Rob Roy now without the familiar beard, but that ornament probably belongs to the second, and even better-known, part of his career, after his outlawry.

What appeared to be the original of the third sketch was shown at the recent Exhibition at Glasgow, but the subject was described on this occasion as being some "Champion" of repute, of Clan Grant.

Yours faithfully,
HAMILTON HOWLETT.

Kingston-on-Thames.
29 December, 1940.

CORRESPONDENCE

The Editor,
APOLLO Magazine,
London.

Dear Sir,

I should like to thank your correspondent, Mr. Hamilton Howlett, for his very helpful reply to my query regarding Richard Waitt.

The picture came to us from a Mrs. Louisa McGregor, who said that it represented Rob Roy, and that her husband had included it in his "family pictures." It seems likely that "Vestiarium Scoticum" is responsible for the naming of the subject. Like your correspondent, I can imagine the third full plate illustrated there being a representation of Rob Roy. Our portrait by Waitt is most like the second of the three illustrations, but has the pistol additional. It is the dark brown or black hair of the subject which seems to conflict with "Red Rob."

However, I am much indebted to Mr. Howlett for drawing my attention to the Sobieski Stuarts' book, the engraved illustrations of which help to establish the spelling of the artist's name as Waitt, and which opens up an interesting field of further inquiry.

Yours faithfully,

ANDREW HANNAH,
Department of Art.

Glasgow Art Galleries and Museums,
Kelvingrove Art Gallery, Glasgow.
10 January, 1941.

JAMES BARRY (Continued from page 5)

powers may be found in a letter sent by Sir Thomas Lawrence to his mother shortly after his first arrival in London. The courtly and calculating youth writes: "I have had the pleasure of seeing the great Mr. Barry. He is in truth a great man. To his wonderful talents for his profession he unites . . . the noblest and most sublime mind I ever met with. There is a clearness and precision in his ideas, together with a strength of language by which they are conveyed to you, so that even the most indifferent subject, when taken up by him, appears in a different light to what you have ever before viewed it in."

THE LEICESTER GALLERIES

The Leicester Galleries have been able to obtain a very representative collection of pictures for their New Year Exhibition which opened on Thursday, January 16, but it will only be open for three weeks, until February 8. The works of over thirty well-known artists are being shown, including those of John Armstrong, Michael Ayrton, Duncan Grant, Ivon Hitchens, Therese Lessore, Kenneth Martin, R. O. Dunlop, Victor Pasmore, Eric Ravilious, William Roberts, Rupert Shepherd, Richard Sickert, Wilson Steer, and Ethelbert White.

THE FRONT COVER

The portrait of one of the members of the De Ligne family illustrated on the front cover is by that well-known artist of the XVIIth century, Cornelis Janssens. An oil painting on a panel 30 by 24½ inches, it is signed with the artist's initials and dated 1634. Known as Janssens van Keulen or Janson van Keulen, he was born probably in Amsterdam, but possibly in London, in 1593. He painted many fine pictures, one of the most famous being that of Sir George Villiers, Duke of Buckingham, and amongst other well-known paintings that celebrated portrait of Charles I. This Janssen is now in the possession of Messrs. Vicars Bros. of 12 Old Bond Street, with other fine works of art.

RESTORATION OF PAINTINGS, PRINTS AND ENGRAVINGS

It is very essential that works of art damaged by fire and water, which, unfortunately, is happening daily, should be restored at once. The damage, like a disease, increases if the work is not undertaken immediately. Owners can rely upon the work being carried out by firms such as the Cooling Galleries, who have an experience in restoration work equalled by few, if any, other firms. Only through the proprietors of these galleries being on the premises which were recently damaged, and for this reason being able to attend to essential repairs at once, where over fifty irreplaceable pictures were apparently hopelessly ruined, were saved.

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Details of the Apollo Enquiries Bureau will be found in the November 1939 issue

SALE NOTES

WE are glad to say that prices kept up very well in December, and at the present time collectors and the trade are prepared to pay good prices for all genuine antiques offered. There are some interesting sales announced during January, though it is rather too near the end of the year for many sales to have been arranged. The Colnaghi Collection, formed by the late Martin H. Colnaghi, is to be sold at WILLIS'S Rooms on January 22 and 23, and will certainly be a big draw. Antique furniture, French clocks, Italian and French bronzes, and an interesting collection of porcelain will be offered on the Wednesday, and on the Thursday the pictures should certainly create interest, including as they do Italian of the Florentine, Siennese and Venetian Schools, and works of Thomas Gainsborough, Morland, and others; also some fine old English silver. PUTTICK AND SIMPSON will be selling the important collection of postage stamps of the British Empire formed by the late C. G. Taylor on January 21, 22 and 23. On January 22 CHRISTIES will be selling a very wonderful lot of jewels and jewellery; it is difficult to describe, but anyone interested should write for the catalogue; on the 23rd they are offering some fine porcelain and objects of art, the property of Lady Ley and Mrs. A. M. Wolton and other collectors. The late Mr. Arthur Hurst must have owned one of the greatest collections of English porcelain in the world, as another part of it is being dispersed by SOTHEBY'S on January 30, being the third. It includes as fine specimens as have already appeared in this collection, including as it does examples of the earliest factories, many being unique, and a number with some of the rarest inscriptions.

December 5, 1940. Old English silver at PUTTICK AND SIMPSON: A set of four George III oval tub-shape cellars with reeded bands, 1799 and 1820, £11; George II chased oblong cake basket with swing handle, 1810, £12; George III pierced oval cake basket, by John Langford and John Seville, 1763, £13; George II plain oblong inkstand by Mathew Boulton, Birmingham, 1790, £55; George III plain oval tureen and cover by Waterhouse, Hodson and Co., Sheffield, 1819, £51.

December 9 and 10. Printed books and a few manuscripts, SOTHEBY'S: "Justice of the Peace, the boke of the Justyce of peas," John Rastell, 1530, £50; Christopher Saxton Atlas of England and Wales, 1579, £44.

December 12. Old English silver, PUTTICK AND SIMPSON: Set of three Sheffield oval meat dishes, £16; an old French watch, painted with Cecilia, £5 10s.; an antique gold and enamel jewel, £33; a diamond oval flower cluster brooch, £105.

December 13. Silver at CHRISTIES: Charles II plain cylindrical tankard and cover, 1661, maker's mark, F. W. between mullets and pellets, £43; plain pear-shaped coffee pot, with curved spout and engraved monogram by John Humphreys or John Hillery, Cork, circa 1780, £21; pair of two-handled oval sauce tureens and covers, engraved with coat of arms, Dublin, 1794, one cover London, £34; plain pear-shaped coffee pot by Fuller White, 1760, £26; pair of table candlesticks, Thomas Heming, 1749, and pair of two light branches with Victorian nozzles, £55; and a similar pair by the same maker, 1761, £45; set of three Queen Anne plain pear-shaped casters, by Chas. Adam, 1712 and 1713, £43; Commonwealth two-handled porringer, 1658, maker's mark W. C., £39; two-handled oval tray on four feet, 1814, with arms of Foord, £56; Charles I silver-gilt spoon, maker's mark, R. C., 1633, £20; Charles I spoon surmounted by the gilt figure of Saint James, maker's mark, E. L., 1640, £48; another, surmounted by the figure of Saint Mathias, also 1640, £50; and another with figure of St. Paul, same date, £54; pair of George II circular waiters, 1737, maker's mark, D. L., £28; pair of George II table candlesticks, John Hamilton, Dublin, 1730, £32; pair William III column candlesticks, 1695, maker's mark R. S., the nozzles engraved with a crest, £35; pair George III tea caddies, each panel pierced and chased with figures representing English actors, circa 1775, the actors represented being Garrick, Foot, Moody, Clarke, King, Dibden, Powell, and Macklin. These caddies are believed to have been made for Louis XVI, but were never delivered, and were raffled in Bristol, £75.

December 13. Italian majolica, SOTHEBY'S: A Deruta Albarello

with coat of arms, etc., and a pair of Albarelli with the sacred monogram, £20 10s.; collection of armorial and other cut steel seals, of the XVIIth and XVIIIth centuries, £44; collection of English and Continental steel, iron, and bronze keys, XVIth, XVIIth and XVIIIth centuries, £23; rare knightly poleaxe, mid-XVth century, £23.

December 16 and 17. Illuminated manuscripts, printed books, autograph letters, and historical documents, SOTHEBY'S: G. Chapman, the Widdowes Teares, a comedie, printed for John Browne, 1612, £36; Sir Walter Scott, auto M.S. of his famous song, "The Bonnets of Bonnie Dundee, £142; Adalbert, Prior of St. Ulrichs, Augsburg, Vita Sancti Simpertis Episcopi Augustensis, illuminated manuscript on vellum, South German, probably Augsburg, late XVth century; this lovely manuscript was advertised in the November APOLLO, and fetched £1,200; Hours of the Virgin with Calendar, use of Paris, illuminated manuscript on vellum, French, late XVth century, £640; and the hours, but with the use of Rome, Flemish, probably Bruges, early XVIth century, £1,050; Bible, French of Nicholas Oresme, tutor of Charles V of France, and Bishop of Lisieux. This



ST. STEPHEN. By GRODAMO DA SANTA GROCE
A PICTURE OF THE SIENA SCHOOL

From the Martin Colnaghi Collection, to be sold at Willis's Rooms on January 23

wonderful French Bible, translated into French by Guiart des Moulins from the original by Petrus Comestor, an illuminated manuscript on vellum executed in the workshop of the Maître aux Boqueteaux, Paris, mid-XIVth century, was illustrated on the front cover of the November 1940 APOLLO, and fetched the great price of £2,400.

December 18. Drawings and paintings, SOTHEBY'S: Drawings, mythological scene, "Nymphs Bathing," by Sir P. P. Rubens, 11½ in. by 20 in., £430; "The Duke and Duchess of Cumberland," 9 in. by 8 in., by Thomas Gainsborough, R.A., £55; a figure by the same, £32; picture by Gainsborough, portrait of Maria, Duchess of Gloucester, died 1807, £620; portrait of a lady by Antonio Moro, 16 in. by 13½ in., £46; seascape, Backhuysen, £56; still life, flowers and fruit, K. P. Verbruggen, £35; seascape by W. Van de Velde, £150.

December 19. Objects of Vertu and Old English silver, SOTHEBY'S: pair Wedgwood oval medallions and other pieces of Wedgwood, £10 10s.; pair George II oblong entree dishes and covers, London, 1809, £45; George III tea urn of small size, London, 1787, £30.